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THE JERUSALEM
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Friday, July 13, 1973

The Air Force aerobatic team: Page 4



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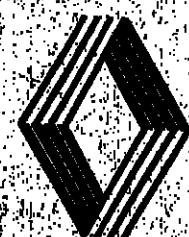
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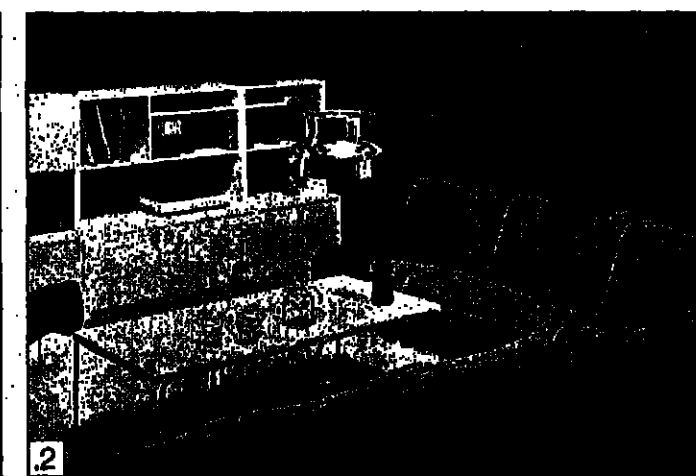
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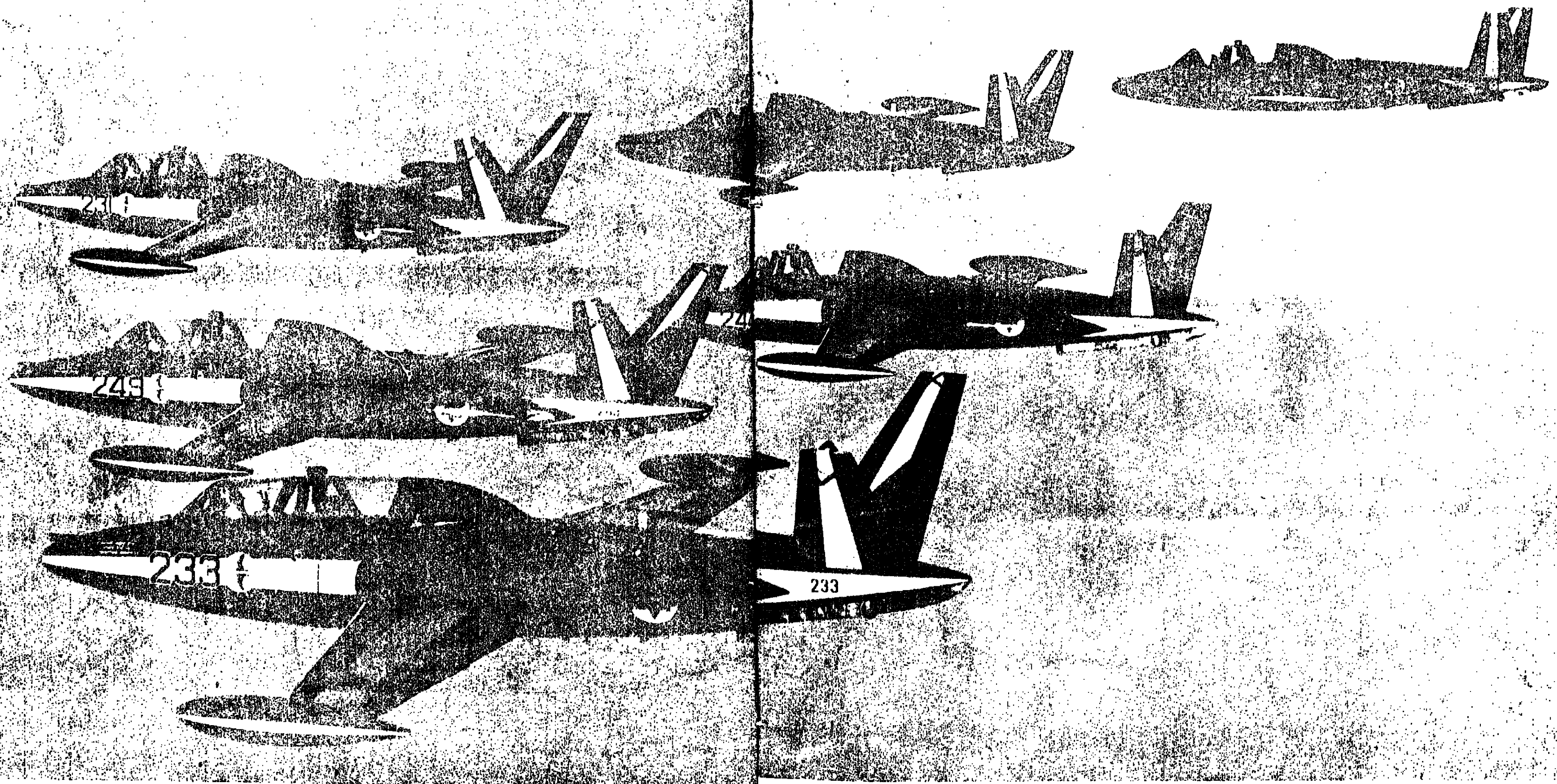
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AEROBATIC DAREDEVILS

Hirsh Goodman

THE PUBLIC SEES THEM once, perhaps twice a year. Six or seven Fouga Magister jet trainers, trailing blue and white smoke, drawing figures of eight in the sky; zooming in above the heads of those in the grandstands, and trailing off in loops and breath-taking rolls. The public sees them once, perhaps twice a year, but each morning, almost at the crack of dawn, members of the Air Force's Aerobatic Eight can be seen practising above one of the southern air bases in Israel.

Eight men, all of them fighter pilots who have been joined to the Air Force Training School, make up the team. They all have hundreds of hours of flying time, and many hours of combat experience. They are chosen from dozens of volunteers, and are probably the most experienced pilots in the Air Force.

Aerobatics is a dangerous business. You have to have blind trust in the leader of the formation, and reactions honed to the

split second. You need nerves of steel to follow the leader down into a 90-degree dive from 4,000 feet at speeds of up to 350 knots, and pull out 500 feet above the ground. All this, when the distance between the tip of your wing and the tip of your fellow pilot's wing is slightly over one metre.

The Eight meet each morning at six. After a short briefing by the leader — 33-year-old Rav-Seren B — they spend just on an hour practising. In the months preceding a performance, practice time is doubled, sometimes trebled. New manoeuvres have to be carefully planned and coordinated. Before each flight, the leader takes to the air in order to get a weather reading, discover any unusual thermocurrents and check out the flying zone. Once in the air, the leader puts the men through their paces, pointing out mistakes and indicating where improvements could be made.

"We are not so worried about

impressing those on the ground as each other in the air," says one young Mirage pilot, a relative newcomer to the team. "If one of us is out but a fraction, the whole formation is thrown off balance. The pressure on you is tremendous." "Why do we do it?" B repeated the question with a shrug. "If you've read Jonathan Livingstone Seagull perhaps you can understand. You are alone in the big blue sky. Twisting and turning. Almost total freedom. From up there your problems back on the ground seem small and insignificant. It's just you and your machine in a flight of peace.

The men fly the same plane for the year or thereabouts; they spend with the Eight. They have to know and understand the plane's characteristics and capabilities. No two machines are alike, apparently, and in a "sport" where a great deal is left to the pilot's touch and little to instructions, the slightest mistake could

mean disaster.

According to Rav-Seren B, the Fouga, a stubby plane with long wings, is not the best aircraft available for aerobatics — "but it is what they have given us, so we have to make do." Ideally, he says, the plane should have short wings and a powerful engine. "If only we had Mirages," he sighs longingly.

YESTERDAY—Air Force Day — the men flew in a group of eight for the first time. Until this year, the Air Force's safety department refused to sanction formation flights of more than six planes, but they relented for the Independence Day celebrations, and allowed seven Fougas to blaze the trail for the massive Air Force display which highlighted the parade.

The addition of one extra plane in formation flying means hours of additional training for the entire group. Times have to be re-adjusted. Positions — which are

held by the same pilots for the period they serve with the group — have to be changed, and all manoeuvres replanned.

"You don't just plonk an additional aircraft into the formation and that's it," says B. "It has to be fitted in with the same precision as a part added to a chronometer. It's not easy.

Members of the team are treated with respect in the Air Force. The mere fact that they have been chosen to fly with the Eight is, to some degree, proof of their ability as pilots. A man has to be a qualified flying instructor before he can even apply for membership. He then has to obtain the approval of the head of the Air Force Training School and the leader of the group, as well as the unanimous approval of all the other members of the team.

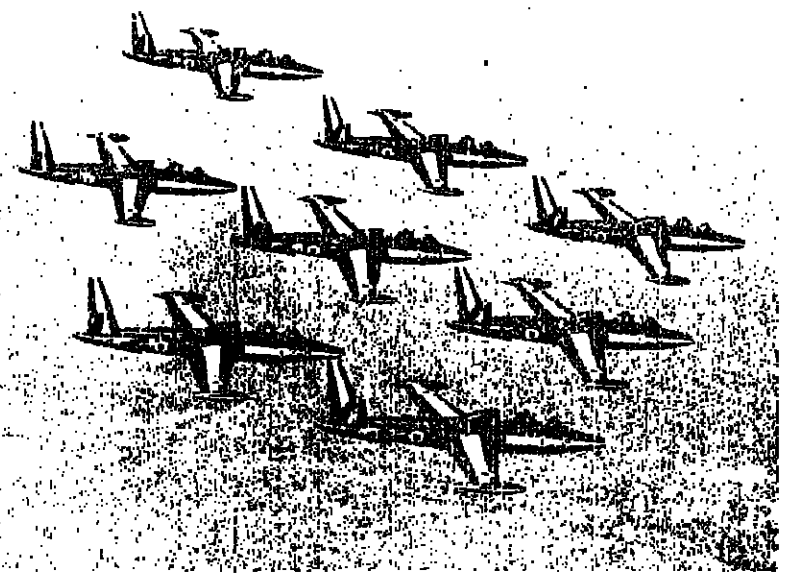
"When you fly a couple of feet away from a fellow pilot at difficult angles, you want to be sure that he knows what he is doing," says B. "Your life and safety are

in his hands."

As leader of the group, B has a special responsibility. The men follow him blindly. They pull out of a dive when he pulls out of a dive. They break away in a pass when he tells them to. He — and only he — makes decisions. "If one of the men falters during a manoeuvre, he can cause death."

Aerobatics is a combination of coordination, discipline and courage. Coordination and discipline can be achieved through training and hard work; courage is an unstable factor which can run out when most needed. In order to trust each other, the men have to know each other. In addition to flying together each day, they — and their families — also socialize together. Should any member of the team slip up, once too often, should the other pilots feel unsafe flying with him, then he is dropped.

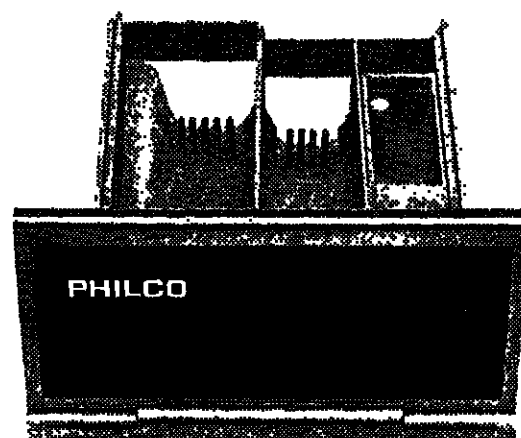
"That doesn't happen often and there are no bad feelings," says B. "The stakes are too high."



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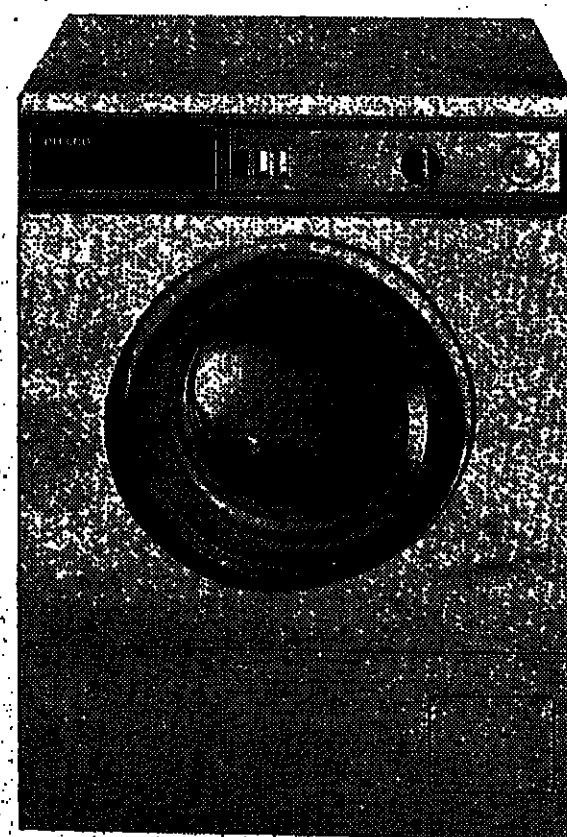
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THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 18, 1973

Lea Ben Dor's Parliamentary Report



Parties in search of ideology

IT'S BEEN hot the past few days? Well, it's going to be a long, hot summer. In a way one might have seen it coming. There has been far-reaching cooperation between the Labour party and the main opposition, Gahal, on a variety of issues, mainly technical. In matters of peace and war we are becalmed and such split as there is comes not between the main parties but between the minority of supporters of unilateral withdrawal from occupied areas to be found inside the Labour group, and their fellow members who oppose this. Gahal's Menahem Begin cannot go to the voters and proclaim "They are selling your patrimony! Throw them out!" because Premier Golda Meir is obviously not selling anything to anybody and has just agreed to stand again as Premier. Gahal must therefore strike out into other fields. Wednesday's attempt to plead social causes was not impressive.

MR. BEGIN had demanded a debate on the "endangered youth" study which has revealed that a fifth of Israel's children live under less than minimum conditions, three to a room, four to a room, 25,000 of them in family units where there is less than IL70 per month per person. That would be an incredible IL280 for a pair of parents with two children; where there are 11 children and almost IL1,000 a month, the hardship is a little camouflaged, especially for those living in small family units themselves. Half the children have substandard health, Mr. Begin said. One can only hope that this is inaccurate or the result of some excessively high standard, including every possible minor defect.

"We used to be proud of the sturdy sunburnt children of Israel," Mr. Begin said sadly, and who would have contradicted him? Mrs. Meir's answer was brisk. Just who had proposed and carried out the study of poverty that Mr. Begin cited? Gahal or the Government? She would bring up the whole question of underprivileged youth in her report on her Ministry (which launched the enquiry) at the end of the month. The conclusions of the report were under study with a view to carrying out the recommendations. A Knesset debate would do absolutely nothing to speed up this process. Somehow the argument got out of hand with a great shouting match as to who had settled in the toughest places, who had built Israel. Uri Avneri (who has renamed his group the Radical Movement) interrupted with some criticism of both sides.

Mrs. Meir: All right, I know. Uri Avneri built this country. It is reasonable to suppose that Gahal decided to take up the issue of the underprivileged children at the weekend, after the great public response to the double screening of the TV report on the two Jerusalemites families where the children were shown getting dry bread and tea for their supper. We may discover in due course whether the children really were prompted to dramatize their plight for the benefit of the public, as has now been suggested, and even whether the promoters came from the TV studio itself, or whether they were outsiders, possibly even well-intentioned, who wanted the facts of poverty to be publicized.

It has since proved, as so often before, that deprivation is not entirely a matter of money, or that over IL120 a person a month a family is secure, and hungry below that level. There was also a sick mother who left her family to a 16-year-old to look after, a father who drank and another father who had got into debt over a shop that went bankrupt; and another mother who would not pay IL1.50 a month for school lunches for her children because she thought she could get them free, although there was in fact a good deal of money in the family from earnings and welfare. Most ominous of all, it seems to me, was the fact that in one of the families there were two teenage boys who had dropped out of school but did not trouble to find work, letting their mother go out on a part-time job instead. Mr. Wilner (Communists) declared that if we only stopped maintaining a military machine there would be enough money for these people and others in the same plight. But even that is not true. The housing may be totally inadequate, but it is not in the matter of cash income that we have failed these families, but in that of integration and education. We have confused the adults so much that a mother foolishly rejects a six-agarot lunch for her child, and have failed to give the younger generation any sense of belonging to the community, or enough self-confidence to wish to go out and take a job that would put cheese and jam on everybody's bread.

IT IS SUCH boys who are the target of the new party to be headed by Mr. Shalom Cohen, formerly Uri Avneri's partner in "Ha'olam Hazevi." There is a dreadful pathos in the fact that he has taken the letter "zayin" (common usage for penis) as his party's symbol. Sex is the one area in which the poor are not disadvantaged; to appear to suggest in this way that it is in some way more the preserve of the Black Panther youths than of the other parties may convey dangerous ideas of personal superiority and of the right to self-assertion and even violence. At the same time this emphasis turns the individual back upon himself and his private life, and not outwards to any form of social integration. Little boys who have just discovered their secret weapon in life like to recite the Hebrew alphabet as "aleph, bet, gimel, dalet, hey, vav, zayin, etser, het, tet, etc. Are we to have a party of delayed adolescents?

THE TROUBLE really began earlier in the week, when ex-Supreme Court Justice Ben-Zion Halevy (Gahal) made an impassioned plea for a re-hearing of the Arlosoroff murder case. The press has been flooded with reminiscences and speculation for the proceedings of 40 years ago satisfied nobody. At the time Revisionists had criticized and attacked Haim Arlosoroff so ferociously that his murder on Tel Aviv beach was bound to leave a residue of suspicion even after all three Revisionist suspects were cleared by British Mandatory courts.

Arlosoroff was young and brilliant and had shot up through



Mrs. Meir: Who had proposed... the study of poverty that Mr. Begin cited? (Hets)

the Labour party as though he the whole history of Israel might had come up from the bottom of have developed differently if he the sea. It is conceivable that had survived, and the loss was acquittals!



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THE JERUSALEM POST MAGAZINE

PAGE SEVEN

مكتبة الأمل

Is Jewish sport booming or on the decline?



Paul Kohn

EVEN WHILE the Maccabiah is under way this week, a sharp argument is emerging on the current state of Jewish sport. There are those who hold that Jewish sport in the world is sharply on the decline and others, among them many Maccabiah contingent leaders, who reject this allegation outright.

What must be obvious to all observers is that there is a marked change in participation in sport as Jews have become affluent in the free world. The economic and social pressures that produced great Jewish boxers from the Whitechapel and Lower East Side ghettos—often billed with Irish or Italian names—no longer exist, and it is a different kind of incentive which has far larger numbers of Jews playing golf and tennis and even going into motor racing or equestrian sports.

The Zionist aspect of the Maccabiah Games has long been stressed, and World Maccabi Union chairman Pierre Gildesgame hastens to point to the athletes of previous Maccabiahs who have settled in Israel. In fact, two of them—Debra Turner-Marcus, a sprinter from England, and basketball star Tal Brodie, an immigrant from the U.S.—have won the title "Israel Athlete of the Year."

But this year, for the first time, significant hints were dropped about the social aspect of the Games, with little mention of their sporting importance, except for the fact that they are recognized by international sports bodies as "regional games." This may have been due in part to the jitteriness of the Maccabiah organizers as they waited impatiently for the names of participants from abroad, which were very late in coming.

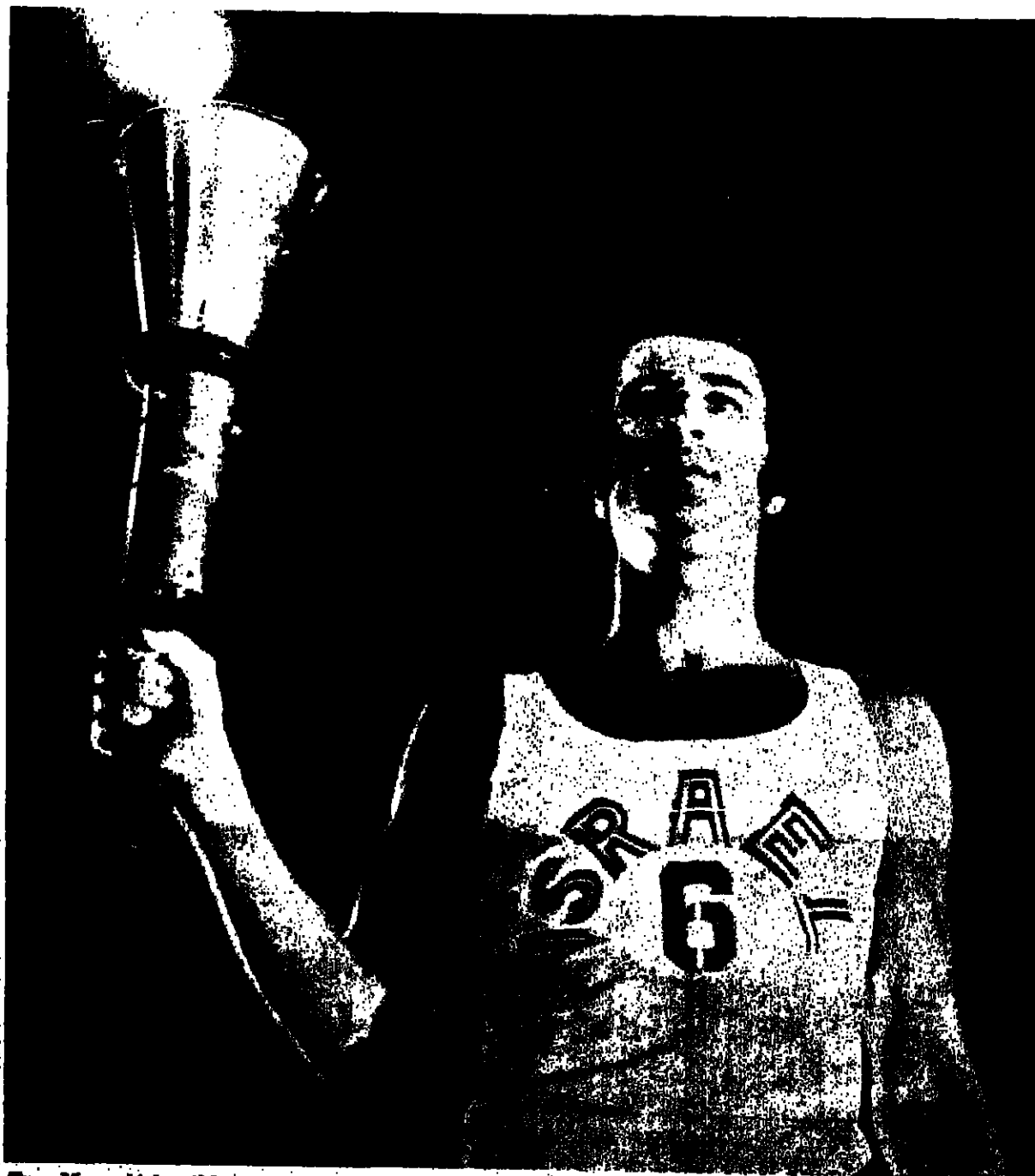
Haim Wein, chairman of the Organizing Committee, opened his press conference last week with a statement that Jewish sport "throughout the world was clearly on the decline." Fred Worms of the World Maccabi Executive supported the opinion, "Because Jews of the West are not hungry any more."

Nigel Wallis, a London solicitor and the father of 12-year-old swimmer Vivienne Wallis of the British team, said, "I would rather my children went skiing and played tennis for fun than spend six hours a day, six days a week, becoming Olympic swimmers."

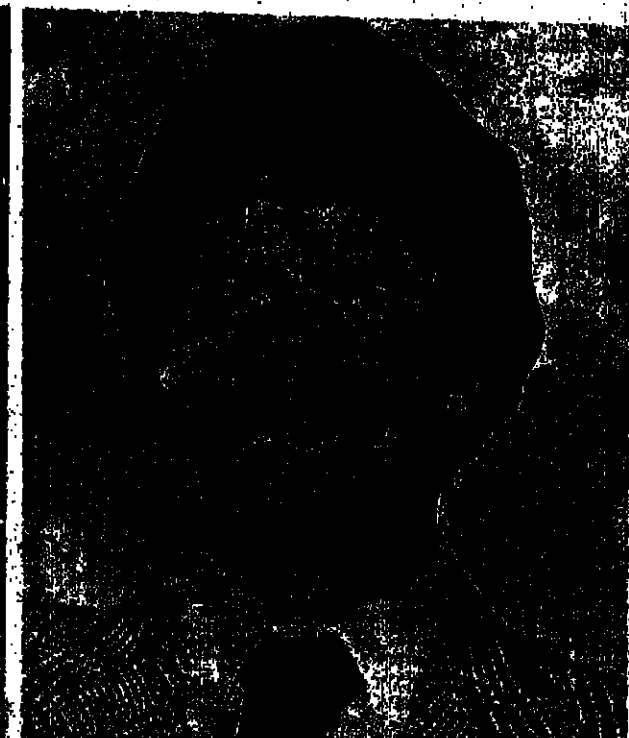
"Intensive dedication to sport becomes an unwelcome burden on the parents who no longer need to have their children become champions for material reasons."

"I believe this to be the attitude of many Jewish parents with the result that fewer of their children reach the very top in competitive sport," said Mr. Wallis. However, with better and more accessible facilities the number of youngsters taking part in sports is greater than it ever was and they tend to become "all-rounders" rather than champions in one sport only. He points as an example to the number of young Jews who ski today, "which must be a hundred times the number it was 20 years ago. Is this a decline in sport?" he asked.

THE VIEW THAT Jewish sport is on the decline is fervently re-



Two Maccabiah athletes who settled in Israel: Tal Brodie (above) and Debra Marcus (below, left). Mark Spitz (below, right), 1973 Olympics sensation. (Israel Sun, Snusskind)



ed by the Americans at the Maccabiah. The captain of the U.S. team, Jack Abramson, pointed out that this year's American contingent was the biggest yet, and was a strong and balanced quality team, with many fine athletes in 18 sports.

Jewish sport in the U.S. "is most definitely not on any decline," Abramson declared categorically.

Roy Silver, co-author of the "Encyclopaedia of Jews in Sport," takes the argument further with the guess that, "I don't think a Mark Spitz (Maccabiah) record will stand in four years from now." (Incidentally, he thinks that Spitz, the most outstanding swimmer of all time, is built in a unique way which makes his legs, from the knee down, act like fins.) He believes that the present extremely young American swimming squad contains several future Olympic swimmers.

Roy Silver speaks of "a tremendous upsurge" of Jewish sport participation in the U.S., where talent scouts picked up promising youth from the age of eight, throughout school and college years, sport continues to offer a great challenge to Jewish youth. The shift to the "white" sports is explained historically by Mr. Silver. When the Jews were massed in the Settlement Houses of New York's Lower East Side, they took of necessity to sports that required little space—mainly boxing and basketball.

Right at the beginning of the century there was a brilliant Jewish basketball team nicknamed "The Busy Isles." The leader of the American contingent at the Maccabiah, Nat Holman, is known throughout the world as "Mr. Basketball," and was the first American coach in Israel. He is recognized as the father of Israeli basketball. Jewish players used to dominate basketball, both amateur and professional, but the game no longer holds the same attraction for young Jews.

In the past 20 years the game has been "taken over" by black players, and Jews are now mainly coached or owners of teams.

Boxing was once a sport in which good money could be made, and many young Jews fought professionally. As far back as the end of the 19th century Daniel Mendoza of London became middleweight champion of the British Isles—doing much to improve the popular image of the Jew in the process. Just over a century later, the American boxer Benny Leonard won the world lightweight title.

An indication of change of fashion in sport is the switch, by youngsters keen to learn to defend themselves, from boxing to judo.

ROY SILVER REFLECTS the theory that Jews are leaving track and field and other "hard work" sports, like swimming and diving. There are more participants in these than ever before, and from the thousands of dedicated Jewish youngsters, champions are likely to emerge.

Silver points to Debbie Lippman, who is the 1973 U.S. champion at 10-metre diving. Fourteen-year-old Barbara Lynn was U.S. national junior diving champion in 1969 and 1970 with a long (Continued on page 9)

(Continued from page 8)

list of other outstanding achievements. Both will be diving here next week.

Jews now have their own country clubs and have equal opportunities in schools and colleges, and today there are many thousands of Jewish competitive swimmers in the U.S. After all, the Mark Spitz era ended less than a year ago.

In tennis, "Jews have only scratched the surface," according to Roy Silver. Yet Jews have already forged to the top, notably former Wimbledon and Maccabiah champion Dick Savitt, and world-class players Tom Okker (Holland) and Julie Heldman.

In golf, too, some Jews are getting to the top and they are taking to the sea and rivers in large numbers; the old slogan "No Jew in the crew" is out. Jews have become first-class rowers and sailors. Don Sperto was world singles sculling champion and coach of the American crew



The opening ceremony at this week's Maccabiah.

(Israel Sun)

to the Tokyo Olympics. In fencing and gymnastics Jewish athletes are prominent, though there has been a noticeable decline in table tennis, once very much a "Jewish sport," but now dominated by Swedes, Chinese and Japanese.

WHAT CAN BE SAID of Jewish athletes in America, Britain, South Africa and Australia is also true of the U.S.S.R.

"If the Soviet Union could have sent a Jewish contingent to the Maccabiah, they might well take first place," opines Roy Silver. There are many thousands of Jewish athletes who are not up to representing the U.S.S.R. internationally, but they would clean up here."

The opportunities for Russian Jewish athletes are believed to be no less than for those in the West. Several talented fencers, boxers and wrestlers who have immigrated to Israel recently are competing in the Maccabiah and are likely to be among the medal

winners.

The arrival in Israel of fine athletes from the Soviet Union is also likely to give a jolt to Israel sport, whose development has been disappointing in many branches. With the exception of Esther Shachamov, athletics have been uninspiring, and swimming, too, has failed to produce outstanding talent in the past five or six years. Nor has football produced any exciting new stars since the early Spiegel days, and the same can be said of tennis in the past decade. Only in sailing and basketball have Israeli performers and teams caused ripples in international competitions.

The key to improvement may lie in the observation of Jack Graham, leader of the British Maccabiah team, that "We tend to devote too much attention to the known veterans and neglect young talent. Perseverance is key to reaching the top in sport, and if you want champions, you have to encourage dedication."



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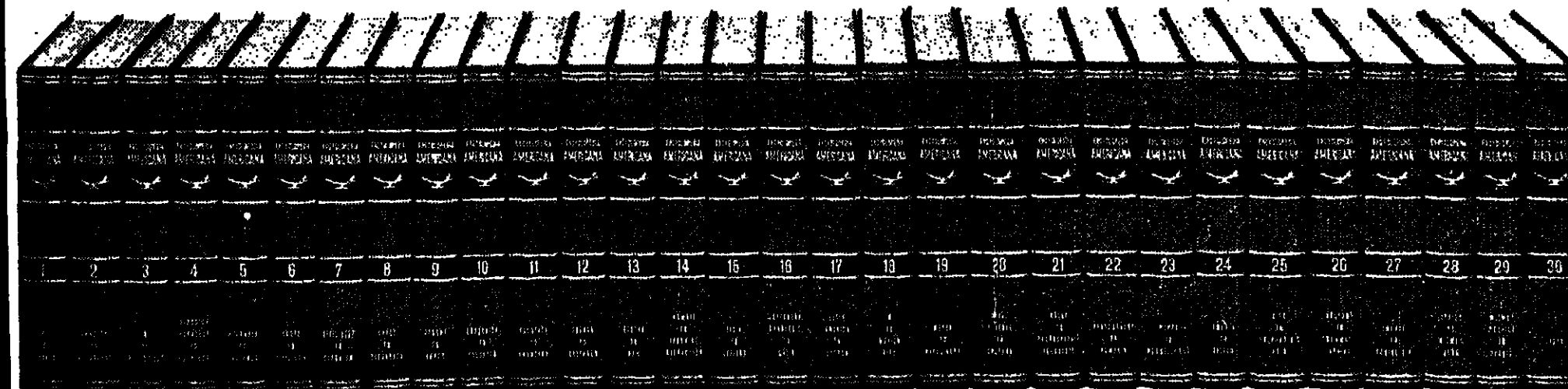
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SIR HUGH Greene, former Director-General of the BBC, was invited by the Minister of Education, Mr. Yigal Allon, to review the operations of the Israel Broadcasting Authority. His terms of reference covered programming policy; organization; relations with Parliament and the Authority; and the appearance of election candidates. Sir Hugh's report, critical of many aspects of Israeli television, is becoming a blueprint for reform.

THE AMAZING thing about Sir Hugh's report, considering that he was only in Israel for three weeks, during which he spent a considerable time travelling around the country and being wined and dined, is how well he did. Either the faults of Israeli television are so glaring that they can be seen in a moment, or Sir Hugh is very perspicacious — probably both.

He certainly put his finger on the sore spots. Walter Eytan, the Chairman of the Authority, says, "Greene's report is brilliant. He's got it all there in a few pages. And he's right about nearly everything." Eli Nissim, a leading member of the news staff, comments, "We agree with nearly everything he says. We've been saying these things for years."

When the report was discussed this week by the plenum of the Authority, without any resolutions or formal conclusions being framed, several members complained that Greene's solutions might be valid for England but did not apply to Israel. It was said of the German philosopher Hegel that he mistook the kingdom of Prussia for the Kingdom of Heaven: certainly, reading Sir Hugh's report, one does get the impression that he regards the BBC as the Paradise of broadcasters. And yet most people concerned with the business will probably agree that he is right to take the British Corporation as a model: it is better than other systems.

Walter Eytan says that it is possible in England to assemble a group of top-level people in public affairs, who are not identified with parties: thus the BBC governors are selected because they can express authoritative views on finance, education, health and so on. But he cannot see how this could be done in Israel — almost all people of high calibre are associated with political parties.

"Apart from myself, all the members of the Board of Governors are clearly members of political parties. I myself was at one time a civil servant, and held strong views about the civil service being apolitical, but I suppose that even I am considered to be identified with Alignment views. My predecessor, Haim Yehiel, was a strong member of the Alignment, although later he joined the Land of Israel movement."

"My impression," Eytan goes on, "is that members of the Board of Governors consider the interests of the public and the public interest and the operation of a broadcasting system which is itself dedicated to the pursuit of political impartiality."

Israelis are now like Gilbertian Englishmen. Members of Israel's Board of Governors are clearly appointed according to a party key. But the suggestion that they are selected by party considerations appeared to offend many members of the plenum, who contended that they were above such partisan attitudes. Their claim is not supported by Eli Nissim.

"Interference," he says, "goes on all the time. The Board members see themselves as watchdogs for their parties and their leaders. If we don't put Begun or Kol on the news when they make speeches, for example, members of the Board belonging to their particular parties will object at once."

"On the other hand, Sir Hugh ignores a very important point: the representation of all parties, including the Opposition. In France, the Board of Governors of the broadcasting authority consists entirely of Gaullists. That one-sidedness is very much worse than what we have here."

This may be so, but there is no doubt that in Israel, the effort to effect compromises to suit all political parties is a major reason for the poor programming. It is little wonder that the men



Philip Gillon

"Our problem is that we are interested only in news — and, really, front page news. We are like a newspaper that has no inside or back pages. They want us to be a sort of diary: to record that so-and-so spoke at a meeting in Tiberias today, for instance. We're interested if somebody hits him on the head with a brick — that's news — but if we were to report every speech by every politician, we would have to stop providing a news service."

The latest statement of the Education Committee of the Knesset confirms Nissim's contention that Israeli politicians believe that the function of Israeli TV is to give publicity to them on a basis of a fair time distribution, a claim Greene dismisses out of hand — unless they make real news.

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good, and that they should not be egged on to raise their standards of living still further.

Eytan is a fervent supporter of Sir Hugh's point of view. "I think," he says, "and I have always thought, that it is absolutely essential for Israel to have two channels, so that we can provide people with a choice of programmes. Israel has the talent — we're not attracting them because we haven't got the money, not only for high salaries, but also for programmes."

"There is considerable criticism, in which Sir Hugh joins, of the failure to encourage local talent. Consider this: to produce a drama costs us 150,000. To do the job at all well the producer needs a budget of at least double what we give him. In France, a similar drama would cost 12m. People with ability won't work this way. Talent is driven away from television for sheer economic reasons, which would fall away if we had advertising."

"If we got a second channel, the question would be: what form should it take? In France, the two channels compete with each other. The BBC system is to have a more serious channel and a light one. I think that this would be better for us. It would enable us to give drama, music and other programmes for the highbrows, if you want to call them that, and entertainment for the rest. At present, we are not satisfying anybody."

Walter Eytan sees no way of financing this channel other than by advertising. "Every country where broadcasting is a public service, England, France, Italy, Switzerland — began by trying to do without advertising. They all came to it eventually. The fears of our newspapers are groundless, in my opinion: nowhere in the world, did newspaper advertising revenue drop because of television. Newspapers were hit by rising costs, but that's a different story."

Like Sir Hugh, Eytan believes that Israel must plan colour capacity for a second channel, although this will raise costs by 20 per cent. "The difference is between day and night. It is not a luxury, it is a question of presenting the truth. When I was abroad recently, I saw the Watergate hearings one night on a black and white set, the next on colour. The difference was immense. You can't judge a Van Gogh from a black and white photograph."

It would cost 11,120m. today's prices — to introduce a second channel with colour. Eytan is not very sanguine about getting the money from the Government.

"Maybe after the elections they will reconsider the matter. For some reason, politicians in democracies don't like TV, they are suspicious of it, although politicians in dictatorships like it. But public demand here may influence them to give us the green light in principle. As Sir Hugh says, it'll take four to five years before such a decision is translated into reality."

SIR HUGH COMMENTS daily in his report: "Since my arrival in Israel, I have heard Israeli television described as the worst in the world, and as no worse than anywhere else. The first statement is exaggerated; the second seems to me to be rather complacent and defeatist. With some diffidence in view of his short stay he adds: 'Television is not as good; as varied, as enterprising as it should be after five years, and with the experience of the outside world to call on in one way or another. What seems to me to be lacking is the hard core of professionalism and one, hopes, further expansion from the Ministry of Finance, which does not want people to buy more products. Mr. Sagie believes that Israel already consumes too much for their own

"Everything is done by bargaining, by compromises. If I ask for 12 cameramen, I'm bargained down to five. This means that we can't give the news live — we have to use still photographs and a newsreader talking, and then we get criticized for being dull. Of course it's dull — we would like our programmes to be live. We have 20 journalists to cover the daily news, the weekend magazine, sport, 'Moked,' the lot. It's absurd."

One of Sir Hugh's technical criticisms is the failure to make adequate use of the outside broadcast vans, bought at considerable expense. This is like a mobile studio. There is also a second van bought secondhand. The large one has five cameras, the second, one camera.

Nissim says that the big van goes out on an average only once a month.

"There are two difficulties. One is that there are simply not enough technicians available in Television House — if they go off in the van, there's nobody left in the building. So it stands in the garage, while the Authority may be hiring studio space in Herzliya. The second problem is administrative: to use the van, we have to get an O.K. from the Director-General."



BOTH EYTAN AND Nissim agree with Sir Hugh's criticism of the lack of professionalism. One of his suggestions for remedying this is to introduce a long-term planning policy, with people sent abroad on extended courses. At present, short courses are organized at the Instruction Centre in Jerusalem.

"Of course he's right," says Nissim. "At present people are trained on a sort of ad hoc basis: we don't have planned programming. People are sent abroad either as a punishment or as a consolation for losing out in office politics — Yelvin, Rogel, Pinesker."

Eytan endorses Sir Hugh's recommendation entirely. "We need more and more professionalism. We'll have to find the budget somehow. But it's very difficult: no broadcasting service in the world provides as varied a programme as we do with such limited means."



SIR HUGH'S report indicates his bewilderment at the manner in which matters are organized.

"Decisions are not made at the right level or are not made at all. The Director-General and Directors find themselves burdened with petty detail. I find the hours they work every day and the difficulty they find in taking holidays indefensible in the long-term interest of health and efficiency."

"Lower down the chain of command, on the other hand, producers and their equivalents are debarricaded from making the simplest administrative and financial decisions, and are bitterly frustrated as a consequence... I also find an extraordinary proliferation of committees and subcommittees. The result is an incoherence (or at any rate inefficiency) which wastes a lot of time for people who ought to be getting on with their jobs, and, in most cases, would probably prefer to get on with their jobs."

This might well be a description of the entire Israeli ethos, not only of conditions in Television House. The British have a tradition of the man on the spot being given full power to make decisions: if he is a success, he is commended; if he is a failure

مكتبة القدس

he is booted out. Israeli life is run according to the kibbutz tradition of consultation and committee meeting as a method of decision-making.

It is hardly surprising that both Eytan and Nissan endorse Greene's recommendations, although neither has much hope that the position will change.

So, too, with the questions of pay and discipline. Sir Hugh cannot comprehend how television can hope to attract talented people at existing rates of pay, and suggests that they should be paid far more to work far better. On the other hand, the security of tenure system baffles him.

"The salary structure and conditions of work are in a mess," he says in despair. "There is too much security of tenure in the Authority. In an organization which depends on the utilization of artistic talents, it should be possible to dismiss the inefficient or inadequate and to retire prematurely on generous terms those who once did good work, but are

burnt out... How discipline and efficiency can be maintained without the ultimate sanction of dismissal is something that I, as an administrator of some experience, simply cannot understand."

He is equally baffled by the fact that the workers in Television House belong to 17 competing trade unions, and compares what goes on there rather wistfully with the ease with which labour negotiations can be conducted at the BBC.

Nor can he comprehend the attitude of the administrative staff, who jealously try to keep the broadcasting boys in their place. He quotes with approval the Fowler Report on Broadcasting in Canada:

"The only thing that really matters in broadcasting is programme content: all the rest is housekeeping." He appeals to the administrative staff at all levels to realize that "they are not there for their own sake but to assist the front line troops."

ALL THESE SENTIMENTS are

heartily endorsed by Walter Eytan, Eli Nissan and most members of the plenum. Eli says that the workers would agree to dismissals for inefficiency or for being burnt out, provided they were generously paid during their years of employment. But one suspects that these expressions of support are really mere lip service. Everybody knows that the Director-General will continue to be overwhelmed by petty detail, that committees will proliferate, that pay will be bad, that dismissals will be impossible and that administrators will hamstring creative workers. After all, where are we living? London? This is Israel.

So, too, with Sir Hugh's plea that creative workers should not be treated as civil servants. Eytan agrees that this is bad — but clearly knows, in his heart of hearts, that only an earthquake will change the situation.

Sir Hugh's subsidiary recommendations include improved audience research on a scientific basis, instead of the present haphazard

system. Eytan says that this will definitely be introduced.

Another suggestion is that Israel should have a newspaper or magazine like England's "Radio Times," not only giving weekly programme details but also carrying previews of the fare to be served. Ari Avner, a veteran broadcaster now serving as spokesman for the Authority, is working on a plan for such a magazine. It will be recalled that Amos Gordon ran a radio magazine a few years ago, which proved to be a fiasco, but that was in pre-TV days.

SUMMING UP, Walter Eytan, while commending Sir Hugh's insight and clarity, says that the report is a bit harsh: he feels that, considering all the difficulties under which Israel Television labours, its results are remarkable.

"The difficulties Sir Hugh points out fall into two categories," he says. "Either they are problems from which television suffers everywhere, or they are prob-

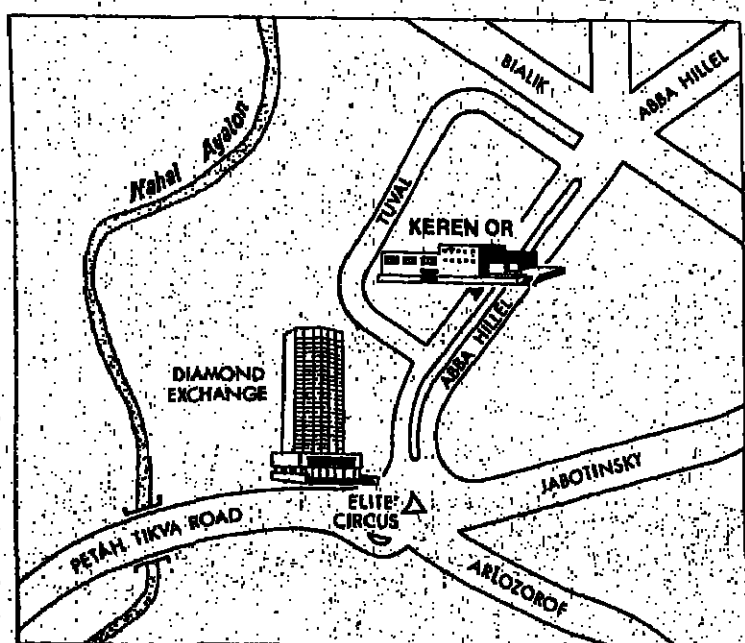
lems with which all Israeli institutions are afflicted. Of course, we could do better, but we are not doing as badly as people make out, bearing in mind the limitations imposed on us."

Eli Nissan says that he believes the workers would accept Sir Hugh's report in toto, even if this entailed sacrificing cherished rights, provided — and he makes this a key proviso — the report is accepted in full.

"It will be worse than useless to accept a bit here and reject a bit there. Either all or nothing," he declares.

Israeli viewers will no doubt support Sir Hugh's proposals up to the hilt: they want less politicizing, a second channel, wide choices, colour, vital news, encouragement of local talent, less industrial strife, higher worker morale. The report is to be discussed by the Board of Governors with Yigal Allon. Viewers will await its fate anxiously, fearful that it will be pigeonholed or only accepted in spots approved by political pundits.

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ممكن من الأصل

Crusaders and Israelis contrasted

THE LATIN KINGDOM OF JERUSALEM: European Colonialism in the Middle Ages by Joshua Prawer. London/Jerusalem, Weidenfeld and Nicolson. 587 pp. £6.50.

THE WORLD OF THE CRUSADERS: by Joshua Prawer. London/Jerusalem, Weidenfeld and Nicolson. 160 pp. £3.25.

Binyamin Z. Kedar

PERCEPTION of the Crusades is one of the features which distinguish Israeli Jews from their brethren in the Diaspora. For a Diaspora Jew, the Crusades evoke memories of massacre, forcible conversion, eradication of entire communities in Europe as well as in the Holy Land. The Israeli is well aware of this gloomy chapter in the history of his people; but he is also conscious of the fact that the Crusaders wrote a chapter in the history of the land in which he lives.

Israel is thickly dotted with ruins from many periods, but none stand out in the landscape as much as the remnants of Crusader castles and churches. Their impact is inescapable. In a recent Hebrew novel, the heroine, stranded in New York, exclaims: "I love Montfort and Aqua Bella, all the Crusader ruins, vestiges of sharp-angled structure in a soft springtime scenery" ("Mi Yitnei Ma'on" Hotel in the Wilderness, by Yehuda Amichai, Tel Aviv, Bitan, 1971). In her eyes, Crusader strongholds have come to symbolize the country.

The Crusader motif recurs abundantly in contemporary Hebrew prose and poetry (e.g., "Farshat Gavriel Tirosh" by Yehuda Amichai, Tel Aviv, Bitan, 1971). In a recent Hebrew novel, the heroine, stranded in New York, exclaims: "I love Montfort and Aqua Bella, all the Crusader ruins, vestiges of sharp-angled structure in a soft springtime scenery" ("Mi Yitnei Ma'on" Hotel in the Wilderness, by Yehuda Amichai, Tel Aviv, Bitan, 1971). In her eyes, Crusader strongholds have come to symbolize the country.

But Israelis encounter the Crusader motif also on the level of public life. Ever since the early years of the century, Arab nationalists have considered the

Crusades as a prefiguration of Zionism, as History's promise that the Zionist experiment is bound to fail. Thus, Egypt's President Anwar Sadat has repeatedly expressed his confidence that Israel must ultimately share the fate of the Crusaders. "We crushed the Tartars and the Crusaders, and we shall crush Zionism as well," he promised in a speech on February 28, 1973.

Consequently, numerous Zionist writers have striven to demonstrate that there are basic differences between the medieval crusader kingdom and the modern Jewish state. The latest attempt in this direction was made by Mr. Arie Eliv, former Secretary-General of the Labour Party, in his programmatic book, "Eretz Hatzit" (The Land of the Living, Tel Aviv, Am Oved, 1973).

The visual encounter with Crusader ruins and the injection of the Crusader issue into Arab-Israeli polemics have made the Israeli public highly receptive to historical studies of the Crusades. The lectures on the Crusades by Yehoshua Prawer, Professor of Medieval History at the Hebrew University and a leading expert on Crusader history, are among the highlights of the conferences of the Israel Exploration Society. His two-volume, 1,105-page, "History of the Latin Kingdom of Jerusalem" (Jerusalem, 1971), now in its third edition, continues to be a runaway success. Indeed, for most Israeli laymen the Crusades are the best-known epoch of the Middle Ages.

THE PAST year has seen the publication of two new books by Prof. Prawer in English. In "The Latin Kingdom of Jerusalem" he attempts to analyse the Crusader kingdom as the first European colonial society. His use of the colonial perspective is not devoid of methodological problems: the Crusader kingdom was politically independent from the very outset, whereas a colony typically depends on a metropolis. The relevant question, however, is not whether the Crusader kingdom possessed all the attributes of a latter-day colony, but whether the application of the colonial perspective to the Crusader reality contributes to a better understanding of the Latin Kingdom and its mode of functioning. Having read Prof. Prawer's book, one must answer this question in the affirmative.

Prof. Prawer describes the Crusader society as based on a rigid apartheid between the exploiting conquerors and the exploited population. By perpetuating this division of society, the Crusaders did create



a colonial situation in the Holy Land. Why did the barriers between conqueror and conquered remain in full force throughout the 200 years of the kingdom's existence? Why did the Crusaders remain aloof in face of a culture more advanced and sophisticated than their own? Why did they limit their borrowings from the East to the material level of techniques of warfare and fortification, housing, clothing, food?

Prof. Prawer believes that this situation resulted primarily from the absence of a Crusader-Muslim frontier. In other colonial situations, the frontier served as an arena for variegated contacts between the contending parties, and as well as for inter-penetration of their respective cultures. With every stage of conquest, a new frontier came into existence, whereas the old one added new ingredients to the society of conquerors into which it became incorporated. Thus the very process of conquest played a formative role in the evolution of the society of the conquerors.

In the Crusader kingdom, however, a frontier of this kind did not evolve at all. The conquest was swift, the borders of the kingdom were established within a single decade. As the Moslem urban elite had been expelled or exterminated, no meaningful cultural encounters could take place. True, some of the crusaders who lived in the kingdom for a longer period came to know their Moslem adversaries better. But Prof. Prawer believes that these veteran crusaders constituted a minority within their own society as, at any given moment, the bulk of the crusader population consisted of newcomers from the West. These were convinced of their own religious and moral superiority, and had nothing but contempt for the Oriental civilization which they regarded as effeminate and sinful. The Moslems, on the other hand, looked down on the crusaders as a rabble of uncouth barbarians, whose only redeeming feature was their military valour.

IT IS reasonable to assume that towards the end of the Crusader kingdom, if eminent European intellectuals had arrived in the crusader kingdom. But this did not happen. Not a single philosopher, theologian or artist ever settled in the kingdom; and the cultural level of the kingdom itself considerably lagged behind that of Catholic Europe. The "12th-century Renaissance" never affected the Crusader East, and no university, no college of translators, no school of importance was ever founded there.

On the other hand, why did the conquered population refrain from assimilating into the conquerors? Prof. Prawer argues that, in the first place, an attitude of contempt towards the conquerors is not conducive towards assimilation. He also contends that the crusaders were not keen on absorbing the conquered Moslem population. Assimilation would have entailed conversion; conversion would have bestowed free social status on the converts; and such a status would have prevented the colonial exploitation of the people, which was the economic basis of the Crusader rule. Hence assimilation was ruled out and

apartheid became the order of the day.

DOES THE book contain a specific message for the present-day Israeli reader? Reviewing Prof. Prawer's earlier book in the British journal "History," H.E.J. Cowdrey observed that "the elements of similarity and still more, of contrast between the Medieval Crusader kingdom and the modern state of Israel, though seldom expressed, are always suggestively in the background."

This observation applies even more forcefully to the present book, particularly to its concluding part, "The Legacy of an Epoch." Thus Prof. Prawer emphasizes the paramount importance, for the Crusader kingdom, of the Pan-European sentiments of Christian solidarity. As long as these sentiments were strong, the kingdom could expel significant military and financial aid from abroad; when they weakened, the kingdom came to rely largely on its own resources.

In other words, the external aid which the kingdom could hope for depended on a factor over which the populace of the kingdom had no control whatever. (Prof. Prawer might have added, however, that the inhabitants of the kingdom played a major role in creating the negative image of the Crusader East, which proved so detrimental to its relationships with the West.)

Again, there may be some present-day implications to Prof. Prawer's discussion of the situation of the Moslem peasants of the crusader kingdom. It seems that these peasants were economically better off than their brethren in Moslem Syria: at any rate, their crusader lords extracted from them a lesser share of the crops.

But Prof. Prawer argues that even under the harshest Moslem rule the exploited and the exploiter belonged to the same cultural entity; whatever resentment the exploited might have felt remained limited to the socio-economic sphere. The crusader exploiter, on the other hand, was perceived as:

"an alien, an enemy of the religion, a destroyer of the faithful. This created an unbridgeable chasm, which could never have been filled by more lenient treatment."

In "The World of the Crusaders," Prof. Prawer proves to be his own popularizer. In this small volume of 180 pages, he presents his views of the Crusades once more. The main results of three decades of research are set forth in a highly readable, non-technical style. The text is accompanied by more than 100 illustrations — almost all contemporary — with the Crusades selected from Western and Eastern manuscripts. It is a beautiful book. Dr. Kedar is Lecturer in Medieval History at the Hebrew University.

'A nice law-abiding lady'

GOLDA MEIR SPEAKS OUT. Edited by Marie Syrkin. London/Jerusalem, Weidenfeld and Nicolson. 251 pp. £3.25.

Yvonne Glikson

WRITING ABOUT the inexhaustible rhetoric plaguing Jewish public oratory, the pathos of the Zionist myth, Ephraim Kishon recently handed a bouquet to Prime Minister Golda Meir for having "a bill of health in this respect." "She," he said, "is a great speaker because she isn't," and went on to cite Israel's premier as being one of the Jewish public figures who say what they mean (Jerusalem Post, May 18, 1973).

This assessment is amply borne out in the selection from Mrs. Meir's speeches edited by Professor Marie Syrkin, author of a biography of Golda Meir. (Materials from the book appeared in these columns on May 3, as Mrs. Meir's 70th birthday.)

The selections cover a wide range of contemporary Jewish history, in the making of which Mrs. Meir has played so important a part, as head of the Political Department of the Histadrut and Jewish Agency, and, after the establishment of the state, as Minister of Labour, Foreign Minister (1968-1969), and Prime Minister from 1969.

Beginning with memories of her early life as child of a carpenter in Kiev and Pinsk, the tenuous of living among the revolutionary activists under the Czarist regime, and the struggles of an immigrant family in the U.S., this book enables us to survey through the eyes the pioneering movement of the 1920s in Eretz Israel and the key points in the development of the Jewish state and its labour ideology. Included are her speeches on the necessity for a Jewish state, delivered at the 23rd Zionist Congress in Basel in 1949; on the "illegal" immigration ship Exodus in 1947; on the Israeli action in Sinai in 1956; on the Eichmann Trial in 1960; and on the outcome of the

1967 Six Day War, delivered immediately afterwards to the UJA rally in New York. Other subjects include the goal of Jewish workers' problems of Israel society and the social gap (delivered as Labour Minister in 1960). Soviet Jewry, and peace proposals and solutions of the Arab refugee problem.

Anyone wishing to obtain a clear and illuminating concept of Jewish history in this fateful period will find this book a valuable point of reference. For Mrs. Meir focuses on the scene a powerful and brilliant light, so that the objects are sharply etched and unambiguous. She has a gift of using the live story to illustrate the general principle, as for instance in an encounter with workmen on a site for building immigrant housing in 1960, when she commented on the builders' demand for higher wages: "I am not worried about how soon a building worker will get a means to buy a refrigerator. I want to know by what means a Yiddish immigrant family will secure a roof over its head" (in "We must close the gap," 1960).

This is a simplification. But it is a simplification of the social postcards about this woman.

able woman appears in her article of 1930, published by the Pioneer Women's Organization, on the problems of women in society:

"There is a type of woman who cannot remain at home. In spite of the place which her nature and being demand more, she cannot divorce herself from a larger social life. She cannot let her children narrow her horizon. And for such a woman there is no rest" yet "one look of reproach from the little one when mother goes and leaves it with a stranger is enough to throw down the whole structure of violation."

"A nice law-abiding lady" was how a sarcastic British officer described Mrs. Meir (Meir Myerson), when he was cross-examining her as the Soviet-Russian spy in 1948, when two young Soviet spies were accused of stealing arms from the British Army in order to give them to the Hagana. As shown by her answers to the officer's interrogation, Mrs. Meir is a fighter who advocated armed struggle with the Jews who were accused of stealing arms from the British Army in order to give them to the Hagana. As shown by her answers to the officer's interrogation, Mrs. Meir is a fighter who advocated armed struggle with the Jews who were accused of stealing arms from the British Army in order to give them to the Hagana.

Probably one of her most moving and poignant speeches was before the Council of Jewish

Federations and Welfare Funds in Chicago in 1948, when she appealed to American Jewry for immediate massive aid in the new state's struggle for independence:

"We ask the Jews the world over to see us as the front line and do for us what the United States did for England when England was in the front line in the World War."

The selection ends with the extract, entitled "My Life has been Blessed," delivered on accepting the Stephen Wise Award of the American Jewish Congress. It encapsulates her experience, beginning with her father's preparations to fend off a pogrom in Kiev and ending with the achievement of living in a Jewish state where its people "learned how to hold out against these neighbours of ours, and at the same time not to hate them, but to love truly for the day when they would take our hand."

Weighty problems

IT IS SAID that the popularity of slimming diets is an indicator of the prosperity of a society. If so, the Jordan Valley town of Beisan has come a long way from the radio programme some years back in which a little girl declared she was hungry. Beisan is the latest community to get a chapter of Weight Watchers of Israel Ltd.

Of course, obesity does not mean that a person is necessarily well-nourished. Quite the contrary, says Mrs. Batshova Silverman, president of the Israeli Weight Watchers. Overweight often goes with malnutrition, caused by eating too much starch.

Weight Watchers of Israel (Bomrei Mishkal) marked its fifth anniversary last week with a gala evening rally for 1,800 people at Chinerama in Tel Aviv. Weight Watchers of America has just marked its tenth anniversary. The organization is a commercial company, but in Israel at least it does some philanthropic work: it has just presented the Hebrew University with medical research funds of \$11,372.80 for every kilo of weight lost by Weight Watchers in the country during the month of March.

It costs an individual IL6 to register with Weight Watchers, and IL6 per weekly class. A minimum course of 16 weeks is recommended — "the time it takes to learn new eating habits." Why not just diet alone? I put the question to Mrs. Silverman and her mother, nutritionist Regina Dicker, who came here from the U.S. and founded Israel's Weight Watchers.

"It's like group therapy," they said. The mutual encouragement of other dieters helps — as does the example of the group leaders, all successful weight-losers through Weight Watchers. Contrary to popular belief, Weight Watcher members do not have to get on the scales in the full view of their peers. They weigh in at the start of every meeting — but only in front of the "weigher."

There are nearly 14,500 Israelis attending Weight Watcher classes today — and an estimated 150,000 have passed through the ranks over the past five years. Circles are available almost anywhere in the country, from Kiryat Simona to Eilat, with a wide choice of days and hours in the major cities. There are mixed Jewish-Arab groups in Haifa, Nazareth, Jerusalem and elsewhere — and the police chief of Nazareth is a proud graduate. By popular demand, Tel Aviv now has a "men only" class at 4:30 Tuesday afternoons, at the ZOA House). Bnei Brak, at local public request, has meetings for women only, but elsewhere, classes are mixed. Many kibbutzniks belong to Weight Watchers and their dining halls provide special-coloured trays for dieting members. The problem, says Mr. Silverman, is to persuade the kibbutzniks that their weight-plagued members must maintain a proper weight-control diet permanently — not just during a brief Weight Watchers course.

WHAT ABOUT the availability of food for dieters on the general commercial market? Weight Watchers Ltd. bases its recommended diets for the most part on ordinary foodstuffs, not special diet foods. Nor does it "count calories" in its method. (I know dieters who object to Weight Watchers for this reason — they find the calorie-counting system easier to manage.)

Every summer, Weight Watchers in Israel voices the same complaint — that there is a lack of artificially sweetened soft drinks on the market. Before the



Marketing with Martha

cyclamate scare a few years ago, Tempo used to produce a No-Cal beverage, but now it claims it is too difficult to reproduce it with saccharine. (Saccharine tends to go bitter when bottled drinks are pasteurized.) Weight Watchers has tried, so far in vain, to persuade the local Coca-Cola and Schweppes plants to produce low-calorie drinks as they do abroad.

Weight Watchers has taken this situation into its own hands this year and through its affiliate company, Sivan, has put on the market a flavoured beverage powder. Called "Mashkal," this comes in little paper packets, each containing enough for 250cc. of soda or water, or about two glasses. A packet contains "less than one calorie" (one of the exceptions in which Weight Watchers does take notice of calories). With saccharine as the sweetening agent, Mashkal is made in four flavours — lemon, orange, raspberry and pineapple.

A box of 20 envelopes sells for IL3 at food stores and pharmacies. Weight Watchers recommends that dieters carry the packets around in their purses and pockets, like sugar-substitute tablets, since kiosks and restaurants do not sell any sugarless drinks — except plain soda or freshly-squeezed citrus or carrot juice.

The Mashkal powder can also be mixed with plain gelatin or flan to make a light, non-fattening dessert. Recently, Mata came out with a commercial non-sweet gelatin; previously Ard had been the only brand. Assis makes an unsweetened vanilla flan suitable for a low-cal dessert base.

In addition to the new Mashkal beverage powder, Sivan also makes the Sivan powdered sugar-substitute recommended by Weight Watchers. Not only can powdered

sweetener be sprinkled on fresh fruits, but it can be used in cooking and baking. Mrs. Silverman says.

"Cakes may not come out with the golden brown hue which real sugar gives, but apart from looking a little pale, they are successful."

OCCASIONALLY, one sees the legend "Recommended by Weight Watchers" on a tin or package of food. The salmon-style mackerel of Man comes to mind. Mrs. Silverman explained that the "recommended" label means that the product is on Weight Watchers' list of permitted foods. In certain instances, the manufacturer and Weight Watchers share in the advertising campaign.

In reply to a reader of mine who asked how Weight Watchers can recommend a fish that is "floating in oil," Mrs. Silverman said that its diet programme permits tinned tuna, salmon, mackerel and other lean fish, whether packed in oil or water. The oil or water should be drained off before eating in any case.

Weight Watchers also recommends — though not necessarily on each label — the instant soups of all three local makers (Vita, Osem and Telma), but cautions against the package soups which require boiling, because they contain cornstarch. The new Telma Instant Cheese Dips are low-calorie and fine for Weight Watchers if mixed with low-fat white cheeses, Mrs. Silverman told me. Dieting need not be expensive, Mrs. Silverman contends, despite people's belief that they must eat more expensive meats and cheeses if weight-watching. "Fish fillet is the cheapest protein available here today," she says.

What about the soy substitutes for animal protein? Mrs. Dicker, who is Weight Watchers' trained nutritionist, said the organization does not recommend the soy product as a meat substitute unless it is mixed with some type of animal protein — "because soy is only a partial protein, which does miss on some of the essential amino acids." If mixed with meat, fish, eggs or cheese, the soy product can be included in Weight Watcher diets.

The manufacturers of Israel's popular soybean products — Shefa Protein Industries of Arad — take sharp issue with Weight Watchers on the protein value of their goods. According to their technical director, Dr. Soli Katzen, who is a biochemist, Shefa's S.V.P. (Structured Veget-

able Protein) is an adequate total protein source for adults. He explains as follows: Amino acids are the building blocks of protein. There are eight essential amino acids, and soy contains ample quantities of all, with the possible exception of methionine. In this, it is slightly less rich than meat — which contains 0.8 per cent methionine, compared to 0.7 — 0.75 per cent in soy.

Fish is an exceptionally good source of methionine, and eggs and milk are good too. Obviously, no child is likely to obtain his entire protein intake from soy — and certainly an adult Weight Watcher is also getting proteins from other sources as well. So if a Weight Watcher, or anyone else for reasons of budget or vegetarianism, wishes to substitute S.V.P. for all meat, he will get the necessary protein requirements. The directions for using S.V.P. as hamburger recommend a 50:50 mixture with meat. This is merely to ensure that it will taste like meat, not for any nutritional reason. Users can experiment according to personal taste.

A reader who asked if she could use S.V.P. as a total meat substitute was concerned not only about protein requirements, but iron as well. Soybeans are rich in iron. Without buying beef, there are several other inexpensive sources of iron. Frozen beef liver (when available) is still within most budget ranges. Dry beans, rice, wheat germ, most nuts, dried fruits, egg yolks, spinach and pomegranates are also good sources of iron.

While Weight Watchers Ltd. does not count calories, many of my readers do. For their benefit, I noted that S.V.P. when dry contains 226 calories per 100 grams. But the useful figure is for the "reconstituted S.V.P." When it has been soaked in water ready for cooking, S.V.P. contains 75 calories per 100 grams — about the same or slightly less than lean beef, says Dr. Katzen. The frozen S.V.P. has the same calorie count.

As for cost, S.V.P. is hard to beat in any foodstuff. The 250-gram box of dry S.V.P. on my kitchen shelf cost IL2.45 — and each gram of dry soy becomes 3 grams when soaked in water. The frozen variety runs somewhat more expensive. Dr. Katzen promises a new line of frozen Shefa products within the coming weeks. They will include vegetarian "liver cake," "smoked meat" and "seafood."

The current world shortage of soybean supplies by the way is not expected to affect production at Shefa Arad, at least in the near future. Dr. Katzen tells me that Shefa has raw material stocks for several months. He also said that his firm does not intend to ask approval for a price increase in the immediate future, despite the current high price of soybeans on the world market — over three times the normal cost.

THE WEIGHT WATCHERS' anniversary rally included a fashion show by Dani Golan's new large-sizes shop, Hamspar Hagadol, and by Lady Bege OR, which also specializes in the fuller figure. "This was for the benefit of Weight Watchers who are still on the way to wearing small sizes," Mrs. Silverman explained.

In reply to a reader who asked about clothes in large sizes, Hamspar Hagadol is located at 75 Rehov Hahashmonaim in Tel Aviv, between Rothschild Boulevard and Rehov Bitan. The Lady Bege OR line for the full figure is available at "Personally Yours, Bege OR," 104 Rehov Ben Yehuda, Tel Aviv. There is also a large sizes boutique at 18 Rehov Ben Yehuda. A new dress shop, called "Tithadshi," at 213 Dizengoff Rd. offers garments in sizes 40 to 60, off the peg, and made-to-order (even with the customer's own fabric).

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THE MID-SEASON MODE

Catherine Rosenheimer

FAR FROM being fashion's Silly Season it's something of a slack, in-between one just now. End-of-season sales (which always start in mid-June for various commercial and even a little psychology-based reasons) are about to hit us; no designer or producer would be wise to launch a brand new collection for another month or two at least.

With few exceptions, most of what has been happening in fashion lately is more in the way of resumés and re-caps than bold new thinking.

A RECENT FASHION show at Wizo House was the first fund raising effort organized by 22 young members who have formed a group to support a Kirya Maternity Hospital. Working as daily volunteers, both in the baby wards and circulating among women patients and trying to improve available services, the group is a new one — and the hospital one which is badly in need of outside assistance. Principal feature of the fashion show was the Beged Or Bis collection — Beged Or's "younger brother," in the form of a range of raincoats, casual suits and jackets all designed and cut on the established Beged Or lines but made in materials less expensive than sueded and leathers — for example, good looking Skai, canvas, denims and the like, often trimmed with leather or suede and with fun furs. Also seen at the same show were some striking Goltex beachwear models as well as exclusive hand-knitted and silk dresses from Danit Boutique.

ONE EXCEPTION to the rule of this not being the time of year for launching collections was a small trade show held by Polgat last week, principally for export buyers. The Polgat complex's newest offshoot, Ligat, who produce Lee jeans and casuals under licence, was well in evidence, as were some handsome Dioten and wool jersey

(Continued on page 23)



(Continued from page 22)
men's suits from Bagir and ladies' chunky knits by Ouman.

FASHION STUDENTS at the Ort Vocational School at Shafir have benefited from their proximity to when the students graduate from the Tadmor leather plant at Kibbutz Ein Taurim and, in close cooperation with the factory, have been receiving training in leather fashion techniques, learning cutting and

modelling, applique work and decorative topstitching. Tadmor supplies the students with raw materials, sewing machines and cuts to work with — and obviously hope that, in return, they will reap a good crop of new, young manpower when the students graduate from school. Seen here are two button-through skirts made by Ort pupils, both fastening with studs at centre front, showing different applique techniques.

(Opposite, left) Off-white coat from Beged Or Bis comes in natural, weatherproofed canvas, has Skai bound edges and is lined throughout in patchwork coloured fun fur.
(Opposite, right) Outsize, ultra-realistic flowers form the pattern on a silk-knit, short-cut maxi dress from Boutique Danit.
(Above, left) Needlecord jeans and battlejacket suit from Ligat.
(Centre) Boldly checked jacquard knit suit with slim cut, single breasted jacket, by Bagir.
(Right) Suede applique skirts by pupils of the Ort Vocational School



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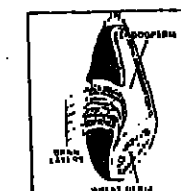
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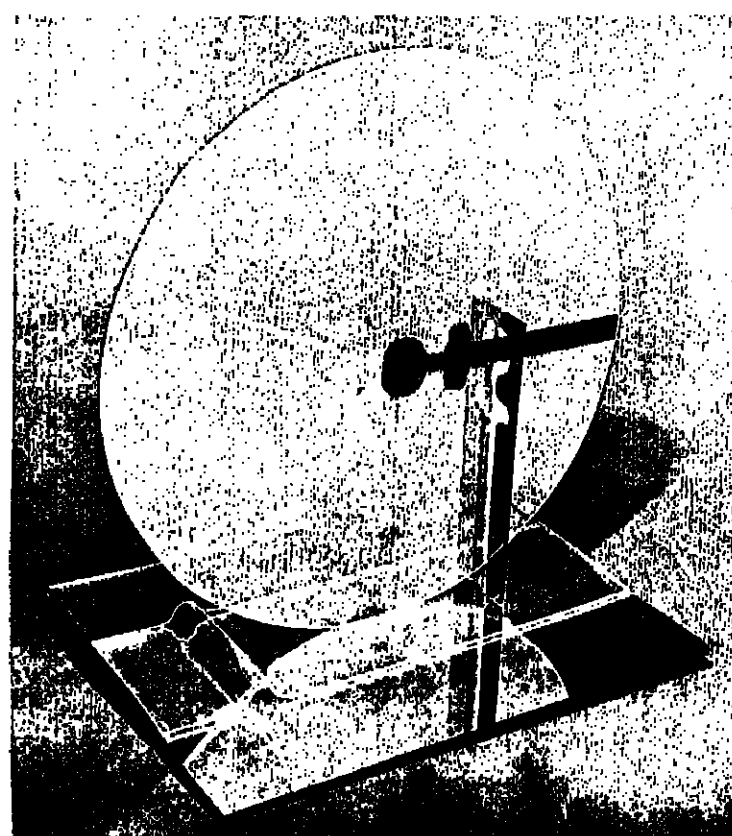
مكتبة الامم المتحدة

Gallery Guide

JERUSALEM

By Meir Ronnen

DODO SHENYAY — three-dimensional sculptures made of moulded coloured paper with occasional additions of mirrors, sheet metal and mat glass, and two-dimensional artwork compositions made of coloured paper. The most interesting of the sculptures are those with a definite architectural slant, as though they were models for ultra-modern exhibition pavilions. Brilliant coloured light is imprisoned in the edges of the paper. However, many of the compositions, despite both their intricacy and simplicity (and impeccable technique), seem strangely inconsequential. Apart from the arbitrary and sometimes cheap colour of the paper, there is often an absence of any real meaning in these hard-edge works. This in turn may be the reason for the lack of excitement in the relationship of the combinations. This is also felt in the paper cuts where the recombined elements in the total work do not always sit together at the correct intervals. The subject of all abstract art is the inner logic of the composition. An obvious example of where this is missing is in the intervals between the metal forms in "Steps" (The Little Gallery, 17 Salomon St.).



Dodo Shenyay: 'By the Circle' (1971) sculpture in coloured paper on a mirror (The Little Gallery, Jerusalem).

PICASSO AND HIS ENVIRONMENT — works by the master and by other artists with whom he had an association. (Herta and Paul Amirian Collection, 17 Salomon St., Tel Aviv).

JEWISH LIFE IN MOSCOW — Massive ethnological show of folk art and cultural treasures, including tapestries, ceramics, wood carvings, Jewish craftsman (Israel Museum, Tel Aviv).

COINS OF BRITISH ISRAEL — 1,500 coins of value used in the past of the world (Israel Museum).

FUPLES AT WORK — From museum's art classes for children (Israel Museum).

INTRODUCTION TO DESIGN — Instructional show of the new Faleksky Design Pavilion covers the last four decades of planned and applied aesthetics and includes demonstrations of a computer as a design tool every Monday at 3.30 p.m. (Israel Museum).

SERLOMO MOHRE — recent sculptures by well-known Israeli artist demolished in Amsterdam (Israel Museum) from Thursday.

EROTISHER — third in a series of new shows demonstrating the background of today's imagery (Artists House) from Sat. till Aug. 1.

GROUP SHOW — by Helms and J. Weissman and Israel Weinberger, all of whom formalize the figurative in a different manner (Diplomat Hotel) from Sat. till July 26.

ARONIA WEINBERG — Impressionist views of Jerusalem and boats in freshly handled oils, by a survivor of the last battles in the Warsaw Ghetto (Artists House) till July 26.

GRAPHICS — Lithographs and silkscreens, rare early works by some of Israel's leading figurative artists, showing "relativity" like Litzewitzky, Sussman, Janne, and Aronka at their best (Scholar Gallery, Mahor Schatz) till July 26.

BARIDA LANDAU — Kibbutz painter shows series entitled "The Creation," monochrome oils on paper (Artists House) till July 26.

SUMMER SHOW — Mostly highly skilled graphics from all the best exhibitors in this gallery has merged. Pride of place goes to recent splendid color lithographs by 57-year-old Reuven Rubinsky, today still working

TEL AVIV

By Gil Goldfine

ISRAEL ALERF — is a young Israeli-born sculptor who after studying with Pinchas Zukerman, did graduate work in Milan. Using simplicity and variety of form as his ideal he sometimes them with overtones of biomorphism that symbolically speak of germination and evolution. His small, non-monumental organic forms are usually so reductive and so meticulously carved that the erosion is overpowered by the smooth graphic consciousness of the shape, interlocking pieces and the surface movement. Overly influenced by Art and Brancusi he does add personal touches that individualize the work, such as thin lines slicing into the mass, creating opposing forces and rhythmic variations. By wrapping wood with leather and glass, parchment he stimulates polished stone and shows good inventiveness with materials. In a few cases he places his forms on shelves, creating a surrealistic, almost "biological" situation. The constant use of blood-red bands of color as a form-void emphasis seems unusual, nearly decorative. Also, his insistence on asymmetrical design restricts the fluidity of line and all too often causes visual stagnation. Generally, however, the show is fulfilling and is a good introduction to this most young sculptor.



Angela Solotar: "The Market" (Old Jaffa Gallery).

ASHDOD ARTISTS — all members of the Artists Association, show work in Ashdod, a small town on the coast. The show is divided into two levels. The first level, featuring work by Ashdod artists, is held in the Ashdod Art Center. The second level, featuring work by artists from other towns, is held in the Ashdod Art Center. The show is held in the Ashdod Art Center, which is a small town on the coast.

THE TEL AVIV MUSEUM — NEW BUILDING (King Saul Hwy.) — Recent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive collection in the country. (Tel Aviv Museum, Tel Aviv) till July 26.

CONTEMPORARY JAVANESE PRINTS — a variety of techniques, including linocut, woodcut, and stonecut. (Tel Aviv Museum, Tel Aviv) till July 26.

REUBEN RUBINSKY — Monochrome oil paintings, (Tel Aviv Museum, Tel Aviv) till July 26.

SHARON KATZ — Paintings by writer and artist (Tel Aviv Museum, Tel Aviv) till July 26.

EMANUEL KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

DAVID KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

LEONID KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

GORDON GALLERY — Galleries for contemporary art (Tel Aviv Museum, Tel Aviv) till July 26.

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Sharon Katz: "The Chesses" (New Gallery, Tel Aviv).

David Katz: "Conversations" (Tel Aviv).

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PHILISTINE TEMPLE — an exhibition of finds from Tel Gassil (Canaanite Museum, Museum Yehuda, Ramat Aviv). Opens Wed. July 19.

FEVA KIMCHI — Revolving around historical scenarios, an occasional wall painted passage is found, however, her work lacks depth, imagination and rudimentary technique of good oil painting. (Lim Galleries, 170 Ben Yehuda).

ZIVA RON — has been influenced by Pop Art and in her acrylic paintings called "Display Windows" presents images culled from the worlds of advertising, cinema and fashion. (New Gallery, 52 Rehovot St.). Till July 26.

8 KIBBUZ ARTISTS — YUVAL GOLAN, HICHI, EROD, SOROSSE, through a symbolic and "chic" images of fast moving cars and jets. DUBI ABIE — paints semi-abstract canvases depicting diametrically opposing themes of war and peace, Holocaust and redemption, life and death. Sculptures by ITZAK ARON, Eli Shalev, from modernism to one theme. (Kibbutz Painting and Sculpture, 25 Dov Hov St.). Till July 27.

YERUSA FINKELSTEIN — Paintings (Museum Tel Aviv Museum, Tel Aviv). Till July 26.

YODFAT SUMMER SHOW — including gallery regulars Ullman, Yitzhak, Shalev, and others. (Tel Aviv Museum, Tel Aviv). All summer.

BARBURY — A tragic saga is pictorialized. Color is somber, reflecting an inner glow and creating an atmospheric condition by weaving a kaleidoscope of color. (Museum Tel Aviv Museum, Tel Aviv). All summer.

ANITA TOP — Oil paintings (Tel Aviv Museum, Tel Aviv). All summer.

SAKUL OVADYAH (OBODOV) — Paintings (Tel Aviv Museum, Tel Aviv). All summer.

JOHN GABRIEL HARBON — Graphic art and movement. Exhibits within the series devoted to "Science-Mathematics-Art" (Tel Aviv Museum of Science and Technology, Ramat Aviv).

LEVINE, SHATTEN OKASDAI — Group show of paintings (Tel Aviv Museum, Tel Aviv). All summer.

SHIMON LEVY — Paintings (Tel Aviv Museum, Tel Aviv). All summer.

BOOS GALLERY — Summer show of Israeli Artists, Ancient Pottery & Coins. (Reco. 1 Shmita Tel Aviv Museum, Tel Aviv). All summer.

THEO TOMASSON — French painter born in Israel shows recent canvases dramatically revolving around "The Human Body" which he creates by shading the frontal-face view in No. 25 also renders mood. Atmosphere comes through in his well-structured landscapes. (Tel Aviv Museum, Tel Aviv). All summer.

YERUSA FINKELSTEIN — Recent works (Tel Aviv Museum, Tel Aviv). All summer.

ASHER EIN DOR, AVIGAIL YORSEH — Paintings that are mind bending (Tel Aviv Museum, Tel Aviv). All summer.

SETH ANNIVERSARY SHOW — including artists, Mechulam, Rita-Dor, Rabin and others. (Tel Aviv Museum, Tel Aviv). All summer.

GROUP SHOW — Jean David, Milstein, Labin and others. (Tel Aviv Museum, Tel Aviv). All summer.

JAVFA GROUP SHOW — summer exhibition of local artists. (Tel Aviv Museum, Tel Aviv). All summer.

ANGELA SOLITAR — Paintings (Tel Aviv Museum, Tel Aviv). All summer.

ELATMAN GALLERY — Fine showing of gallery collection including works by Osh, Giv, Lerman, Shalev, and others. (Tel Aviv Museum, Tel Aviv). All summer.

DELSON-MOCHER GALLERIES — Exhibitions devoted to contemporary trends by internationally accepted artists. (Tel Aviv Museum, Tel Aviv). All summer.

THE TEL AVIV MUSEUM — NEW BUILDING (King Saul Hwy.) — Recent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive collection in the country. (Tel Aviv Museum, Tel Aviv) till July 26.

CONTEMPORARY JAVANESE PRINTS — a variety of techniques, including linocut, woodcut, and stonecut. (Tel Aviv Museum, Tel Aviv) till July 26.

REUBEN RUBINSKY — Monochrome oil paintings, (Tel Aviv Museum, Tel Aviv) till July 26.

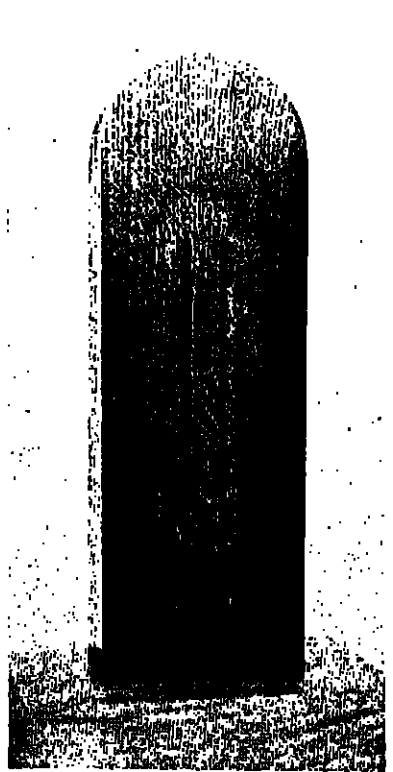
SHARON KATZ — Paintings by writer and artist (Tel Aviv Museum, Tel Aviv) till July 26.

EMANUEL KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

DAVID KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

LEONID KATZ — Paintings by artist (Tel Aviv Museum, Tel Aviv) till July 26.

GORDON GALLERY — Galleries for contemporary art (Tel Aviv Museum, Tel Aviv) till July 26.



Ishay Alef: Sculpture (Gordon Gallery, Tel Aviv).

KLATONKIN SUMMER SHOW — including gallery regulars Bak, Mioda, Gutman, Benami, Kiklo, Oren, and others. (Hadassah "K" Gallery, 33 Frig St.).

REAGIS WESTON — Permanent exhibition of last paintings not previously exhibited. (Weston Gallery, 260 Hayarkon). 10-11 5-3 p.m.

EUROPEAN ARTISTS — including Fabian, Viki, Rita, Beama, Lipit, Kermun, Balut, Andre Sam, Liora Fardi, Cecil, etc., and Israeli artists Argev, Ben Bar, Giladi, Nahum Gilboa, Zvi Shalev, Shalev, Tsvetarski, Weller. (Judean Gallery, 12 Ben Yehuda).

HAIFA & THE NORTH

By Emma Kimor

EVYEN EXHIBITION — DOLY NICHOLSON, mainly drawings. He studies his nude from various viewpoints concentrating on the plasticity of the human body, which he creates by shading the frontal-face view in No. 25 also renders mood. Atmosphere comes through in his well-structured landscapes. (Tel Aviv Museum, Tel Aviv). All summer.

DAVID CAMERON — Some smaller sculptures are in progress, but he prefers working in metal, which he shapes into abstract forms, reaching out into space with the likeness of a dancer (Calix, No. 3) or with poised grace (Balise, No. 7). Even his more "masculine" works (Warrior, No. 1) retain a certain brevity. (Kiklo Gallery). Till July 26.

RACHEL AYALI — Oil. Her palette contains only three colors: yellow, green, and red. She uses a variety of brushwork and line work, creating a sense of movement and rhythm. (Tel Aviv Museum, Tel Aviv). All summer.

GUSSA (ZIFORA) KESLER — Oil. First one-man show by gifted multi-teacher/painter. (Tel Aviv Museum, Tel Aviv). All summer.

MONTABIER — Manner or tragic trend? And he has a wide range of three interlaced, baroque and tumble, and form new groups in all the latest oil. (Tel Aviv Museum, Tel Aviv). All summer.

NAHARIYA — Group exhibition of local artists. (Tel Aviv Museum, Tel Aviv). All summer.

GRAN FINESTROM — Abstract paintings by painter-teacher. (Tel Aviv Museum, Tel Aviv). All summer.



David Katz: "Conversations" (Tel Aviv).

THE PICASSO INTERCHANGE

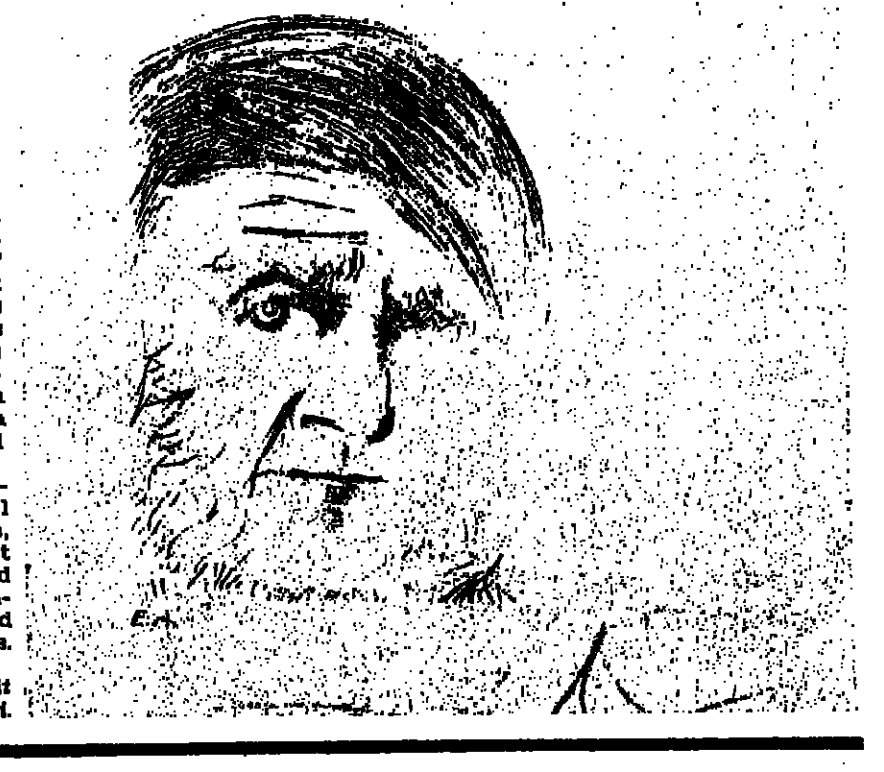
MEIR RONNEN

A MODEST little show containing some real gems of early "modern art" is now to be seen at the Israel Museum's print gallery. Entitled "Picasso and His Environment," it attempts to show the interaction of the artist with other talents contemporary at various periods. It is limited because it is drawn entirely from the Museum's own resources. However it includes a few examples of Greek and African art, which had so much influence on Picasso. The single African mask on show is really not very far removed from the faces of the "Demosselles d'Alger," the 1907 series of studies and paintings that paved the way to cubism and a whole new set of values in looking at painting. On the other hand, there is nothing from the three centuries of Spanish painting that left a life-long mark

on Picasso's oeuvre. Picasso's early work had a decisive influence on all the greats of the first few decades of this century: Braque, Modigliani, Juan Gris, Rivera, Archipenko, Lapicque and to some extent, Chagall, Klee, Klee, Mondrian and Robert Delaunay, which are represented here. He first studied Greek art nearly 70 years ago yet was still making variations on arcadian themes, sometimes via Matisse (see the colour linocut on show) 50 years later. When Matisse died in 1954 Picasso began to absorb him again for the second time. This didactic little exhibition contains a number of very beautiful drawings, particularly by Matisse, as well as gems from the recent Picasso shows, and is accompanied by a useful little catalogue containing an explanatory introduction and a set of relevant biographical notes.

To the end, Picasso maintained a lively interest in the progress and pioneering of other artists and collected their work. As with many brilliant mathematicians and scientists, his own pioneering discoveries did not much outlast his twenties. The rest of his brilliant work became virtuoso elaborations of known paths and the opening up of new graphic techniques, most of which are represented here. He first studied Greek art nearly 70 years ago yet was still making variations on arcadian themes, sometimes via Matisse (see the colour linocut on show) 50 years later. When Matisse died in 1954 Picasso began to absorb him again for the second time. This didactic little exhibition contains a number of very beautiful drawings, particularly by Matisse, as well as gems from the recent Picasso shows, and is accompanied by a useful little catalogue containing an explanatory introduction and a set of relevant biographical notes.

At right: a strange portrait of Picasso by Salvador Dali.



Conversations with KLEMPERER

Otto Klemperer, the distinguished Jewish conductor and sometimes composer, and a great friend of Israel, died in Zurich last Friday at the age of 88. One day earlier saw the publication of "Conversations with Klemperer" by the "Observer's" music critic Peter Heyworth (Gollanz). Here are some provocative comments on conductors and conducting excerpted from the "Observer" magazine.

Peter Heyworth

HEYWORTH: Dr. Klemperer, what is the art of conducting?

KLEMPERER: The art of conducting lies, in my opinion, in the power of suggestion that the conductor exerts on the orchestra. A conductor must know how to hold attention. He must be able to lead the players with his eyes and the movements of his hands or baton. By this power of suggestion the level of a mediocre orchestra can be raised considerably.

H: One of the characteristics of your performances seems to me to be a certain openness of sound and the prominence of the woodwind.

K: There you are right. It is most important that one should hear the woodwind, and generally you can hear the brass and the strings are too loud. I have always given special attention to the woodwind.

One of the most important points is, I believe, that the conductor's hand should give the musicians the opportunity to play. The players are hindered when the conductor beats too emphatically. For instance, in fortissimo entries the conductor shouldn't emphasise the entry enormously. The orchestra must do it. They must play. The conductor can only indicate how they should play.

H: But that particular sound? Can that be explained?

K: No. It's impossible to explain, at any rate more than I've done. It depends of course on the hand. H: When did you give up using a baton?

K: After my operation (for a brain tumour) in 1939. My right arm was a little weak. It still is, but it is stronger than it was, and a few years ago I started to conduct again with a stick, because I feel it is more precise. Now I use a stick. But perhaps tomorrow I won't.

H: Do you find that the style of an individual orchestra, such as that of, say, the Vienna Philharmonic as opposed to the Philadelphia Orchestra, affects your own performance?

K: Yes. I think that the Vienna Philharmonic is much better than all the American orchestras, though there are lots of European players in them and when someone like Toscanini conducts them they can be fabulously good. I also prefer it to the Berlin Philharmonic. The Viennese can be very disagreeable. They're not easy to handle. But it's wonderful how they can play — especially the strings.

H: What was so remarkable about Mahler as a conductor?

K: He was very difficult to say. When I conducted the Berlin Philharmonic a few years ago in a performance of Beethoven's Ninth I was told that it was the orchestra that just played, the work that Mahler had put in (1911), and then he was very economical in his movements, though not so economical as

Richard Strauss. He had been told by doctors that he had a bad heart and so he was very careful. H: If we heard Mahler conduct today, would we feel his performance to be very romantic?

K: No, no, no. Toscanini was the greatest conductor of his generation, but Mahler was a hundred times greater. I mean, Toscanini's performances, and especially his Beethoven, were sometimes very disputable. But Mahler, never. I heard him at the Vienna Opera in the second and third acts of 'Die Walkure,' and then in concert in Prague, where he conducted a number of things, including the 'Meistersinger' prelude, the overture to 'The Bartered Bride' and Beethoven's Seventh Symphony. It was phenomenal. For me there was only one thought — to give up this profession, if I couldn't conduct like that. H: Were his tempi strict in the classics?

K: Very strict.

H: And Richard Strauss? What was he like as a conductor?

K: He only made very small movements, but their effect was enormous. His control of the orchestra was absolute. I especially liked his Mozart. I have an unforgettable memory of the performances he conducted at the old Residenz theatre in Munich. They were enchanting. He accompanied the relative himself on a harmonium and made delightful little decorations. Don Giovanni, 'Figaro' and 'Così fan tutte' were all excellent.

H: You see, the difference between say, Nikish (conductor of the Berlin Philharmonic and the Leipzig Gewandhaus Orchestras before Furtwängler), on the one hand, and Strauss and Mahler on the other is that Strauss and Mahler were composers. First K: Finally I think it did. A friend who saw him in his room of composers and then conductors, before a performance of 'Falstaff' was a very good conductor. H: What did you feel about it? If only I don't make a mistake.

K: A splendid conductor with a phenomenal sense of sound and memory, and yet basically naive in the best sense of the word — though he didn't compose exactly what he wanted and how to get it. I couldn't always agree with what he wanted, but I admired him very much. I went to his rehearsals and how he achieved that special sound was a miracle. I couldn't see that it had anything to do with any of his gestures. I heard many of his concerts. Heydrich, a performance of 'Falstaff' with Italian singers in Vienna. It was really excellent. But I heard the Ninth Symphony in Lucerne, and that was terrible. After the scherzo I left the hall. H: Why?

K: It was too quick, much too quick. And in the Ninth Symphony Beethoven's metronome markings are good. In the scherzo it is 118 to the whole bar — no quicker.

H: I also heard Karajan once in Amsterdam. He conducted Bruckner's Seventh very well. But, you see, at the Concertgebouw the entrance for the conductor is a long way from the podium; he was to walk down a long stairway and to see how Karajan came back to take applause, with open arms and bows to all sides, that was a piece of theatre. It was comic.

H: Would you rate Pierre Boulez highly as a conductor?

K: Yes, very highly. He is with out doubt the only man of his generation who is an outstanding conductor and musician. I'm not speaking now of how he conducts his own works, but other music. I've heard him conduct Haydn, Mozart, Schumann, Wagner, Debussy and Stravinsky, and also Stockhausen's 'Gruppen,' which was magnificent, wasn't it? Without doubt he is a man of his time in the best sense of the word. He may have his weaknesses and limitations, but what I've heard has been excellent. (Continued on page 28)

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مكتبة الأمل

Poverty made plain

THE WHOLE country is talking—sadly or angrily—about Benaya Binun's programme on poverty. In his reportage on the Report of the Prime Minister's Committee on Disadvantaged Youth, Benaya Binun followed the harrowing pictures of the lives of the two families he investigated that television sent another reporter to reinterview some of the people concerned, and to question some of their neighbours. His report confirmed the misery and squalor found by Binun.

I had expected Television House to adopt its traditional course of backing down on an issue that had exploded, and for one am proud that it had the courage to stand by its reporter and the approach adopted in the first, startling programme.

There seems little doubt that Binun erred in ascribing the hunger in the family to inadequate financial resources, although I must mention that he had obtained confirmation of his basic diagnosis from a doctor attending the girl, said to be suffering from malnutrition, and from no less an expert than Dr. Israel Katz, Director-General of the National In-

surance Institute. But as Welfare Minister Michael Hazani pointed out to Eli Nissan in a very earnest and humane analysis of the original programme, the trouble lay with mismanagement of resources rather than lack of money. This was borne out by the equally impressive social worker. Both stressed that terrible poverty—relative, not absolute—exists in our midst, that slum housing is appalling, with little prospect of improvement, that service to the poor is inadequate. What is more, said Hazani, the gap between the well-off and the poor is getting wider, not narrower. Anyone who has seen the horrors of the ghettos of American cities, often within a stone's throw of luxury apartments, must tremble for the future of the country if capitalism becomes rampant.

Despite Binun's error in ascribing the hunger suffered by the two families to inadequate earnings, his programme was an excellent example of what fighting TV can do for the country. Sir Hugh Greene criticized the god of objectivity, of presenting both sides simultaneously, and Binun made no bones about being sub-

jective. The result was a programme that jarred viewers out of the customary complacency of their armchairs.

All too often coverage of an event like the Report to the Prime Minister takes the form of an interview with the politician concerned, on his reactions. Perhaps because Binun was trained as a cameraman, he gave us a camera's eye view of what the Committee had reported.

This is where television has the edge on the press—it shows, it does not have to describe or discuss. I hope that this style of presentation will be encouraged by the Authority up to the hilt, and that Television House will defy politicians, press and anyone else who would like a less dramatic style of presentation.

THE REPORT by Amir Shaviv on the mosquitoes afflicting Southern Tel Aviv was excellent, although handled in quite a different way. Here the touch was elegant and ironic, but the effect was equally calculated to shock and disturb. Binun struck with a bluegreen, Shaviv stung like a well—like a mosquito. There is certainly something wrong in the State of Israel if we should have to fight today in Tel Aviv the battle the pioneers fought and won so many years ago in the swamps of Hadera and the Hula. The destruction of the Yarkon River for the sake of progress seems to be proving a costly indulgence.

I was interested to see scullers in the Maccabiah actually rowing on the Yarkon. My impression of it, after the polluters have done their grisly work, is that it is more suitable for a steeplechase than for sculling.

school pupils.

One of the youngsters complained at the lack of patriotic respect shown by many of his generation which he attributed in part to a lack of proper training in schools or awareness of national dignity. He cited the casual whistling of the national anthem in a bus as one typical—and, in his opinion, insulting—example.

Feled: Israel is subject, as much as other countries, to waves of public feeling. A period of what might be called de-ideologization may well be one of the indications of such a wave. Schools cannot fight trends or swim upstream.

Then there was the question of ignorance of proper religious behaviour.

A pupil named Avi cited an example which, he claimed, had happened two years ago during a visit by a group of Israeli secondary-school pupils to the United States. They were invited to attend a synagogue service. But they were considerably embarrassed when they were honoured with Tora reading. The only one who knew the right blessings and what to do happened to be a Druse!

Outdated textbooks were a matter for complaint. Mr. Feled revealed that completely new sets were being put out, but it seems for some odd reason, that secondary schools are once again left on the list.

And finally, in what was termed "Portnoy's Complaint," the youngsters were especially critical of the absence of sexual education courses for 11th and 12th graders "just when the subject becomes vital."

Altogether, though, there wasn't enough confrontation in this feature to warrant its title. A word of praise for the anglo-nationals of "Samuel" Shal in Monday's "Public Auction" (Second Programme, 2205). He was polite even to that horrid woman who screamed at him for knocking down something or other she had had her eye on before she could place her bid. It was sensible of the technicians to allow the woman to say her piece, injecting a bit of life into an otherwise rather dull three-hour marathon.



La dolce vita — Musarra style. (Rubinger)

tical moment. I am sure that they are working under great difficulties, without an adequate number of cameras, but somehow they must follow the ball to its ultimate destination, the theatre. I am very intrigued by President Ephraim Katzir's dress style. After striking some mighty blows to free the Presidency from the tyranny of neckties, he was one of the few men to wear this symbol of bourgeois decadence at the Maccabiah. Maybe he just likes to be different. Whatever his motives, he is certainly showing an unerring aptitude for saying and doing the unexpected.

A strong strain of informality was observable among the participants in the games. All that coming to attention and saluting stuff looks archaic in the 'seventies. The Maccabiah ceremony, of course, is copied exactly from the Olympics; and it will be remembered that at Munich, before the tragedy that ruined it all, there were objections to the military touch and to the heavy accent on nationalism. It might be a good idea for the Maccabiah people to start thinking of a different type of ceremony, with less barking of orders as if the athletes were soldiers on parade. The parade-ground style of running such an event depends on the cooperation of the people involved, and this was obviously not forthcoming, except from the South Africans.

"MORASHA" BROUGHT US a splendid film about the Bene Israel, the oldest Jewish community in India. This was produced by film-maker Benjamin Hayem, himself an immigrant from India, who obviously profited from his first-hand knowledge of the subject.

One of Israel's real gains is that the Bene Israel won their great battle to be fully recognized as Jews just like any other Jews. Only a few years ago, they were camped outside the Jewish Agency and staging demonstrations, while the churlish rabbis were debating what rights should be accorded to them. Their victory was well-deserved.

Ben Hayem used his camera with commendable originality, as he always does, and the result was one of the most interesting programmes we have ever had in this series.

TV PROGRAMME

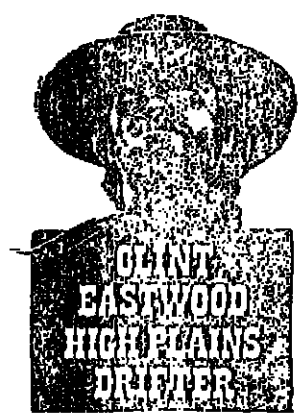
FRIDAY

3.00 The Partridge Family, 4.30 Maccabiah, 5.30 Ezer Shimon, 6.30 Shabbat Song, 8.10 Weekly Magazine, 9.00 "The Rebel", 10.10 News, 10.30 "The Rebel", 11.00 News, 11.30 "The Rebel", 12.00 News, 12.30 "The Rebel", 1.00 News, 1.30 "The Rebel", 2.00 News, 2.30 "The Rebel", 2.50 News, 3.00 "The Rebel", 3.30 News, 3.50 "The Rebel", 4.00 News, 4.30 "The Rebel", 4.50 News, 5.00 "The Rebel", 5.30 News, 5.50 "The Rebel", 6.00 News, 6.30 "The Rebel", 6.50 News, 7.00 "The Rebel", 7.30 News, 7.50 "The Rebel", 8.00 News, 8.30 "The Rebel", 8.50 News, 9.00 "The Rebel", 9.30 News, 9.50 "The Rebel", 10.00 News, 10.30 "The Rebel", 10.50 News, 11.00 "The Rebel", 11.30 News, 11.50 "The Rebel", 12.00 News, 12.30 "The Rebel", 12.50 News, 1.00 "The Rebel", 1.30 News, 1.50 "The Rebel", 2.00 News, 2.30 "The Rebel", 2.50 News, 3.00 "The Rebel", 3.30 News, 3.50 "The Rebel", 4.00 News, 4.30 "The Rebel", 4.50 News, 5.00 "The Rebel", 5.30 News, 5.50 "The Rebel", 6.00 News, 6.30 "The Rebel", 6.50 News, 7.00 "The 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Tel Aviv Cinemas

Commencing Saturday, July 14, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
Israel Premiere



They'd never forget the day he drifted into town.

Eastmancolor
4.30, 7.15, 9.30

REN YEHUDA Tel. 228400
3rd week

Decameron 69



Second week
7.15, 9.30

VERONICA GAON
In Menahem Golan's
MUSICAL FILM

KAZABLAN
Eastmancolor Technicolor

ORION Tel. 282288
3rd week

WALT DISNEY
Production

Bedknobs and Broomsticks

ANGELA LANSBURY
DAVID TOMLINSON
4.30, 7.15, 9.30

DEKEL Tel. 414114/5
Latest

Walt Disney Production

SUPERSTAR

GOOBY

7.15, 9.30
Daily: 3.30, 5.30, 7.30

DRIVE-IN CINEMA

AZIT OF THE PARATROOPS

WILD BUNCH

2nd Show: 9.30

DARIO ARGENTO

FOUR FLIES ON GREY VELVET

Sat. Midnight Show

WILD BUNCH

Sat. Midnight Show

WILD BUNCH

Sat. Midnight Show

WILD BUNCH

Sat. Midnight Show

WILD BUNCH

Sat. Midnight Show

WILD BUNCH

Sat. Midnight Show

Jerusalem Cinemas

Commencing Saturday, July 14, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224829
After a great success of 8 weeks in Tel Aviv

Night At The Opera

THE MARK HUTHRENS
The most amusing comedy

CHEN Tel. 222955
ELI WALLACH
FRANCO NERO

EL SALVADOR

EDEN Tel. 223820
2nd week

VERONICA GAON
In Menahem Golan's
Film

KAZABLAN
In Colour

EDISON Tel. 224056
A great Turkish picture

Olmusir Kadinin Mektuplari

JERUSALEM TEL 26007
1st week

DELIVERANCE

ORION Tel. 223820
2nd week

ASSAULT

ESTHER Tel. 226010
7th week

TERENCE HILL
BUD SPENGLER

All The Way Boys

MAXIM Tel. 287457
3rd week

Les Charlots font L'Espagne

MOGRABI Tel. 68331
8th week

FIER PAOLO PASOLINI

THE CANTERBURY TALES

OPHIR Tel. 618321
7th week

The Summertime Killer

PARIS Tel. 286605
4th week

ASSAULT

ORION Tel. 223820
2nd week

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ASSAULT

Haifa Cinemas

Commencing Saturday, July 14, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 604018
After 11 successful weeks at the Tel Aviv Cinema

ASSAULT

ARMON Tel. 604848
2nd week

All The Way Boys

ATZMON Tel. 603008
2nd week

KAZABLAN

BEIT ROTHSCHILD

CATCH 22

CHEN Tel. 606272
2nd week

NOW YOU SEE HIM

ORION Tel. 523938
2nd week

SMUGGLERS

FEER Tel. 602232
10th and last week

LAST TANGO IN PARIS

SHAVIT Tel. 609008
2nd week

SLAUGHTER

RON Tel. 609008
2nd week

THE VIKING WHO CAME FROM THE SOUTH

MORIAN Tel. 242477
2nd week

NAKED CANTERBURY

RAMAT AVIV Tel. 412761
7.15, 9.30

The House on Chelouche Street

STUDIO Tel. 55817
15th week

LAST TANGO IN PARIS

TOHELET Tel. 443920
4.30, 7.15, 9.30

The Discreet Charm Of The Bourgeoisie

TEL AVIV TEL 281181
STEVE MCQUEEN

Junior Bonner

ZAFON Tel. 446085
8th week

CESAR AND ROSALIE

RAMAT AVIV Tel. 704504
2nd week

Confessions of a Police Captain

HERZLIYA

DAVID Tel. 984081
2nd week

The Conformist

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HERZLIYA

DAVID Tel. 984081
2nd week

The Conformist

THEATRE

DUSMAN AND LENA—(Habimah). A play shattering with its cruel realism about "human garbage" in apartment-blocks South Africa, excellently acted by a cast of three. TEL AVIV (Habimah) Fri. 9.30, Sat. 9.00, Wed., Thurs. ARMY Non.

DIFFICULT PEOPLE (Habimah) — by Joseph Bar-Josef. HAIFA (Belt Rhythmic) Mon. TEL AVIV (Zayta) Thurs. 9.00

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, BUT WERE AFRAID TO ASK — Woody Allen's comedy of the year. In Colour. \$1,000,000 DUCK. In Colour.

ORAH Tel. 604017
3rd week

Cesar and Rosalie

ORION Tel. 523938
2nd week

SMUGGLERS

FEER Tel. 602232
10th and last week

LAST TANGO IN PARIS

SHAVIT Tel. 609008
2nd week

SLAUGHTER

RON Tel. 609008
2nd week

THE VIKING WHO CAME FROM THE SOUTH

MORIAN Tel. 242477
2nd week

NAKED CANTERBURY

RAMAT AVIV Tel. 412761
7.15, 9.30

The House on Chelouche Street

STUDIO Tel. 55817
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2nd week

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HERZLIYA

DAVID Tel. 984081
2nd week

MUSIC

Jerusalem

ISRAELI PHILHARMONIC ORCHESTRA — Daniel Barenboim conducting, international soloists. Niluhah. "Ode pour Jerusalem" — world premiere! Beethoven: Symphony No. 9, with two choirs. Haydn: Masses. Monday.

"MASADA 887" — Opera by Israel Eliazar and Yosef Zai, Gaby Berlin conducting. Created by Leonard Schach, stage design and lighting: Arnon Adari. Sound: Dr. Eshkol Maron. World Premiere at the Jerusalem Theatre: Tuesday, Wednesday, Thursday and Saturday (next week).

CHAMBER MUSIC — all-Schubert — Daniel Barenboim, Yitzhak Perlman, Pinhas Zukerman, Uri Wiesel, Zuhra Nuhia (Doublebass) — Violin Sonata: "Arpeggione" Sonata; "Trout" — Quintet — at the Hayman Haasman: Thursday.

Tel Aviv

I.P.O. subscription concert no. 12, series "I" (Popular) — Zubin Mehta conducting. Mozart: Tchaikovsky, Tchaikovsky: Sunday.

ISRAELI PHILHARMONIC ORCHESTRA — details as for Jerusalem (8.7) at the Mann Auditorium: Wednesday.

Haifa

I.P.O. Brass Quintet plays works by Paolozzi, Dutilleul, Tchaikovsky, Tchaikovsky: Sunday.

Caesarea

"IL TROVATORE" opera by U. Verdi — Zubin Mehta conducting. Sunday.

Rehovot

ISRAELI JAZZ QUARTET — Dan Gottlieb, piano; Albert Flament, saxophone; Teddy Katz, doublebass; Jerry Garvali, percussion. With Sasha Korman, trombone and adaptation of Israeli songs and the Tel Aviv Philharmonic Choir — at the Roman Theatre on Tuesday.

Netanya

Paul Olefsky, cello; Julian Olefsky, violin — Tchaikovsky, Tchaikovsky, piano and chamber orchestra, play works — at the Vik Auditorium: Wednesday.

On the Air

Record of the week

First Programme

Second Programme

Third Programme

Fourth Programme

Fifth Programme

Sixth Programme

Seventh Programme

Eighth Programme

Ninth Programme

Tenth Programme

Eleventh Programme

Twelfth Programme

Thirteenth Programme

Fourteenth Programme

Fifteenth Programme

Sixteenth Programme

Seventeenth Programme

Eighteenth Programme

Nineteenth Programme

Twentieth Programme

Twenty-first Programme

Twenty-second Programme

Twenty-third Programme

Twenty-fourth Programme

Twenty-fifth Programme

Twenty-sixth Programme

Twenty-seventh Programme



Hagashah Hahiv trio, proof that popular entertainment does not have to be cheap and vulgar. (Atar)

CINEMA

ALL THE WAY BOYS — Crude comedy about a pair of gay pilots.

ASSAULT — Competent thriller about a sex maniac on the rampage.

BECKENBOM AND BROOMSTICKS — Disney's nice mixture of fact and fancy for children of all ages.

CAZOR ME A RAY — A well-made, but trivial, comedy thriller.

CAZOR 32 — Joseph Heller's great black humour anti-war novel brought to the screen with some success.

CHAMBER MUSIC — Fascinating, beautiful and beautiful, but visually stunning, version of Chamber's classic.

CESAR AND ROSALIE — A quite pleasant comedy about a love triangle.

THE CONFORMIST — A cold picture of dehumanization and conformity in Fascist Italy.

DELIVERANCE — Powerful story of survival and the confrontation between beast and civilized man.

THE DISCREET CHARM OF THE BOURGEOISIE — Bunuel's fascinating surrealist comedy about the stupidity

and corruption of the middle classes.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, BUT WERE TOO AFRAID TO ASK — Woody Allen's comic tour de force.